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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

ISSUE 154 JANUARY 2014

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Get Your Act Together: Organize! Your Music, Your World

Organize

PEOPLE

Montell Jordan: The Power of Music

Video Man: Brian S. Redd

Ultimate Multi-Op: Sean Morrissey

MUSIC

Love Songs

BUSINESS

Networking Could Save Your Life

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Get Your Act Together: Organize! By Stu Chisholm

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MBLV18

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As another year dawns upon us, we turn toward the future: some of us with anticipation of new success, others with worry about what our future has in store.

While making "resolutions" to improve some aspect of our lives is a time-honored tradition (apparently the ancient Babylonians and Romans had their own versions of the practice), the fact that so many fail to achieve these objectives—like losing weight, getting in shape, quitting smoking, etc.—indicates that the activity may be misguided, even if the motivation behind it is positive.

As Jeffrey Gitomer eloquently expresses in his column for this issue, it's not so much about the resolution itself, as it is about one's "resolve" to act upon carefully considered, realistic goals.

It is our hope that this and future issues of Mobile Beat help you as you look into the future and decide what direction you will take in your corner of the DJ world.

One important way to take command

of your own ship, so to speak, is to get truly organized. We unleashed Stu Chisholm on this topic, and he came back with his system for managing music, as well as some thoughts on how everything in your DJ environment needs some kind of organizing.

DJ Coach Paul Kida returns with an insightful discussion of how self-discipline fits into our struggle to move forward. Looking back is also important, and Mike Ficher compares the post-gig analysis process to the post-game drive home anyone in sports has experienced, and shares some ideas for positive feedback.

Along with the aforementioned Gitomer piece and our other regular business-centric content, we take a look at some completely practical ways to improve your bottom line in the coming year: Arnaldo Offermann breaks down five key reasons you should be blogging and lays down some great ideas for how to approach it. Stephanie Padovani offers some great tips on how to move yourself to the top of a venue's preferred performers list. And Jason Weldon talks about an important tool that many (most?)

of us never sharpen up—the "identity statement." With the right prep, three minutes could really determine the direction of your career.

As we get ready for the next Mobile Beat DJ Show & Conference in February—MBLV18—we're also thinking about how to equip ourselves to make the changes we need to make. Guest columnist Chuck Lehnhard shares his accumulated wisdom on the importance of networking, and how even local competitors can cooperate to make everyone's situation better. And what better way to jump-start your networking than to attend the best conference and tradeshow for professional DJs?

These notes only scratch the surface of what's inside this first issue of the new year; more on performance, music, technology and many other important DJ topics fills the following pages.

So it's with great expectations for 2014 that we here at MB gaze out into the future. May we all experience the success we most desire!

– Dan Walsh, Editor-in-Chief

Mobile Beat Issue 154 • January 2014 • www.mobilebeat.com

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Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • WWW.MOBILEBEAT.COM

Publisher
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ProDJ Publishing

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For subscriptions, address changes or back issues go to
www.mobilebeat.com or contact Mobile Beat by mail at:
212 SE Main St, Grimes IA 50111

Back issues of Mobile Beat (if available)
\$5 (in Canada: \$6, US funds)

Shipping address:
ProDJ Publishing 212 SE Main St Grimes IA 50111

Mobile Beat (ISSN# 1058-0212) is published by:

ProDJ Publishing (BC Productions, Inc.)

212 SE Main St, Grimes IA 50111

January, March, May, July, September,
November, December (7 issues per year).

Ground shipments to: 212 SE Main St, Grimes IA 50111

Periodical postage paid at Grimes, IA
and additional mailing locations.

Subscription rates:

US and possessions: \$25 for 1 year, \$45 for 2 years
and \$65 for 3 years

Canada: \$35 for 1 year, \$65 for 2 years and \$95 for 3 years

All other countries: \$60 per year

Subscriptions outside the U.S. must be paid in U.S. currency.

Postmaster – Send address changes to:

Mobile Beat 212 SE Main St Grimes IA 50111

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A Few Words from Our Exhibitors...

Kingdom Revolutionizes the Photo Booth Industry Again

Kingdom Photo Booth will be unveiling the sleekest and most gorgeous photo booth you've ever seen at this year's Mobile Beat and YOU need to be part of it! Ken Moss, founder and CEO of Kingdom, will be hosting a seminar on February 4th at 3:00 PM in the Grand Hall to demonstrate TWO amazing new booths like nothing you've ever seen, as well as KingShare, our exclusive and totally free iPad application that can help make you King of the Social Photo Booth Jungle™. If you're ready to make more money with

photo booths or want to get started in this lucrative sector of the DJ Business, make



plans to attend this crucial conversation about where the industry is heading and how you can maximize your profit with this vital revenue stream. See you in Vegas!

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Photo Box Interactive Exposes Innovative Products

At Photo Box Interactive, we give our customers the ability to set up the booth according to their needs.

To start with we use Canon DSLR cameras for our units. After all, their primary function is to take pictures. The picture quality is something that you should be proud of, especially with events where the images will be hosted online for clients to view afterwards. Webcams and modified security cameras can be used but offer low resolution pics and poor quality strips.

Secondly, We give our clients the option to choose whichever software solution best fits how the booth will be used.

There are a number of companies that offer very feature rich programs and one that is very popular right now is Darkroom Booth. Social Media Integration is another big draw and can be easily managed on a separate device by utilizing Pic Pic Social.

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Successful Strategies for Monetizing Party Favors

By George Sutherland

“Oh boy, party favors. BOOORRRRIINNNGGG! Plastic hats, inflatable guitars, tambourines, and TAMBOURINES?! I’ll just run to the store and grab a few things on the way to the party. My guests won’t care, it’s all just crap anyway.”



I’m sure everyone in this industry has heard it before. Many have thought it before. I don’t take it personally. It’s a reaction—a learned reaction.

For years, DJs have had an “anything is better than nothing” mentality when it comes to giveaways. But I personally challenge that notion: What does that say about your business? What does that say about individualized attention and customer care for each and every event?

It’s true, party favors aren’t the sexiest topic of conversation. They aren’t the first budget priority, and they’re rarely the focal point of any event. In these economic times, your customers are looking to “trim the fat,” so-to-speak. Yet there are companies that thrive on the resale and usage of these products. How?

Let’s take a leap back in time. Was it difficult to put away the old 33s and 45s and turning to tapes or CDs? Was it difficult to file the old CDs in storage and move into the digital age? How about a more relevant issue: Do you own a photo booth? Did you welcome the VDJ / MP4 craze? Are you offering gobos or uplighting packages? Almost ALL of us are looking to generate extra income. Regardless of your own business model, you can see how others have capitalized.

So, where do we start? First, understand this one little fact: THE YEAR IS 2014! Not 2004, not 1994, and not 1984! If you’ve been using the same products for five, 10, even 20 years...GET RID OF THEM! (“Put away my vinyl? Store my CDs and cassettes? Box up my VHS tapes?” YES!) Put away the maracas, store the plastic leis, and kick your business into the new millennium.

Next, investigate the market, and actively seek out the newest and hottest party favors. Differentiate yourself from the competition. Design some “Hot Sheets” or actual “Party Kits” that will entice your customers with options. Show them what you use to rock the party.

Lastly, create “Party Favor Protocol” in your office. Sales 101: Never leave a dime on the table. Is your staff educated? Do they know the core items? Do they understand the opportunity to customize according to color schemes, themes, holidays, etc.? Can they think creatively to WOW your clients?

Our MBLV seminar will teach you the same principles practiced by the largest and most successful entertainment companies in the US. Their mantra: It’s never about price, it’s all about value. The key here is changing or guiding your customer’s perception of value. Those who embrace this concept will ultimately thrive as well. **MB**

SEMINAR:

Successful Strategies for Monetizing Party Favors By Sherman Specialty

Sherman Specialty’s George Sutherland will share strategies on how DJs can offer modern party favors to generate extra income and to brand their business. He will share examples of several DJ companies and how they have successfully incorporated the use of party favors into their business. For DJs who use photo

booths, there will be a discussion on the importance of clean props and some of the props that are most popular.

Ultimately, this seminar will teach you the same principles practiced by the largest and most successful entertainment companies in the US. Their mantra: It’s never about price, it’s all about value. The key here is changing or guiding your customer’s perception of value of party favors and props and why they are important to a successful party. Those who embrace this concept can generate additional sales and profits while building their brand.

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A Few Words from Our Exhibitors...

kJams: Groundbreaking Karaoke Software Comes of Age

Metamuse Media today announced the 1.0 release of its popular karaoke platform, kJams, which allows professional KJs and home users alike to create and run their own customized karaoke shows. Earning high praises for its ease of use, deep feature set, and enterprise-level customer support, kJams has emerged as the most comprehensive karaoke application available for both Mac and Windows. As KJ Ethan Feldman remarked: "kJams...blows every other PC karaoke software out of the water!"

Metamuse Media CEO and kJams creator, Dave Cotter, says "I started kJams in 2004 as a labor of love, because at the time there was no program that could play CD+Gs on the Mac; and actually kJams is still the only pro karaoke app available for Apple computers. But I really had no idea how much demand there would be, or how much joy kJams would bring to so many people! I just want the whole world to have the gift of happiness that comes with singing."

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MP3+G, LRC, and other file formats Independent "on-the-fly" key change and tempo adjustment, AV resync

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MUSIC NEWS

SelectMix Is Back, and On the Edge

After a brief hiatus, the SelectMix remix service was completely relaunched in August with a new look, and a completely new web site, featuring instant digital downloads of their DJ-friendly remixes.

The downloads eliminate manufacturing and mail system delays, issues that were annoyances for the company from time to time. "We're excited to be able to get the music to the end-user as fast as

possible now," says newly minted Select Mix President, DJ Jynxx. A

long-time remixer (and in fact former Lead Remixer for the company) Jynxx is now running operations at Select Mix and has placed a high priority on both quality and delivery times. "My #1 goal is to get

amazing remixes in your hands as fast as possible!"

They recently released Select Essentials Vol. 59 and The Edge volumes 1-12, the most extensive '80s remix collection available anywhere. They also have announced that they will be releasing all-new Edge collections in the near future.

Some quick facts about Select Mix:

- Select Mix offers DJ friendly remixes with 32 beat intros and outros for easy mixing.
- Nearly every track released under the Select Mix brand is a "clean" edit, for radio-friendly, school-friendly mixing.
- Founded in late 2003, Select Mix has been a leading brand in the remix service industry for ten years.
- Select Mix remixes are for use by professional working disc jockeys and FCC licensed radio broadcasters only.

www.selectmix.com



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Montell Jordan: The Power of Music

HIP HOP PIONEER DOES IT DIFFERENTLY NOW

Mobile DJs know Montell Jordan for his party anthem "This Is How We Do It." What the probably don't know is the story behind his early career, the success of the song, and his subsequent change in life direction. In anticipation of his seminar appearance at MBLV18, publisher Ryan Burger sat down with Montell to get the story firsthand...

Montell Jordan: Man, it's fantastic to be with you..."This Is How We Do It" was my introductory song at Def Jam Records in 1995. It was a #1 record. It came about because as a young kid I loved R&B. I loved everything from Lionel Richie and Luther Vandross and the music of the '80s, all the way up to the hip hop that was hitting at the time..."Children's Story," the song by Slick Rick was a song that I always felt like if I could ever sing over that song it would be an amazing thing. Every party I even went to, every DJ played it on his playlist...[at] the apex of the night when there's that final driving set where you want everybody on the floor. And that song "Children's Story" was always in that set when I was coming up. And I just always thought this was a no-brainer hit right here if I can take it and transform it into something even more pop and more popular, I might have something. And that was my introduction into the music business. I did not have that song when I actually got my record deal with Def Jam Records. But I did record that song on my very first album...and it would become my first single.

It would become not only my first number one record, but it was Def Jam's very first #1 record as well. So that was my journey, my introduction to the music business with a #1 record that was on the Billboard R&B charts for eight or nine weeks and on the pop charts as well.

Ryan Burger: And the song is still being played at parties, no doubt about it. It's a song about having fun and being in the moment. So where

have things gone? After that song hit you put out a couple more albums. What happened at that point?

M J: I had the opportunity following "This Is How We Do It" to have other songs that would have some measure of success. "Somethin' 4 Da Honeyz" was the follow-up single to that first song. And because of the magnitude of "This Is How We Do It," naturally a song like "Somethin' 4 Da Honeyz" kind of fell into its shadow, even though we sold 500,000 copies and it was a gold record. It helped continue to push the album. Following that, the transition was back into recording...

So over my career at Def Jam, I would record five albums. Four of them were actually released. The fifth album was not released. It was only released internationally. Some DJs had the opportunity to get that music. It was just titled Montell Jordan, my fifth album. Good stuff there as well. But in the process of my career, I would go on to have about six number one records, some of them on myself, some of them on artists like Deborah Cox and Sisqo...I think in excess of 20 million records just from the standpoint of myself and all the different songs that I had the opportunity to write on.

After leaving Def Jam, I would get with a couple independent labels and just kind of put out projects there. One was on Koch Records, and a little independent called Native Records. And then ultimately I was just taking that journey between being a recording artist and then trying to determine what comes after that.

R B: Fantastic. Now you call it a "record." But everything at that time was moving from vinyl to cassette to CD...

M J: I was definitely a part of that journey from vinyl to cassette, and from cassette into CD, and from CD into MP3. That entire journey was amazing to watch. I think when "This Is How We Do It" came out, I want to say probably about 60% of my sales was still vinyl and 40% were cassettes. And by the time I switched from that album to the second album, it completely flip-flopped. About

70% was cassettes and maybe 25% or 35% was vinyl. And then by the time I got to the third album, most everything had gone to CDs; so just an amazing journey to watch that whole thing even happen.

R B: So, back to your life journey. About ten or fifteen years ago things were changing, correct?

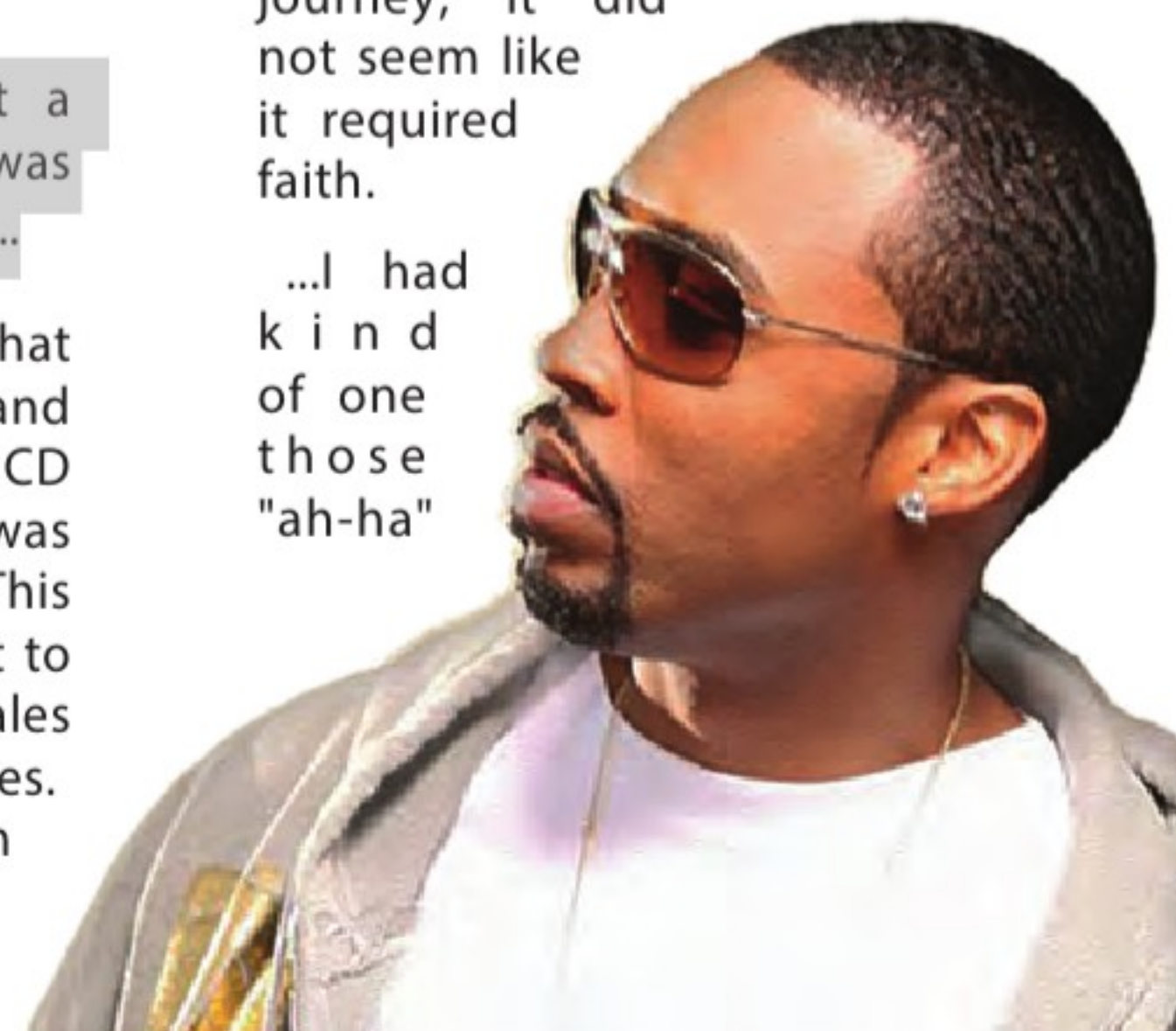
M J: Yeah, a lot of life transitions starting happening for me, because I had been doing music. I had an outstanding career. I travelled all around the world. I mean, it was one of things of where music was good to me material-wise.

But I was finding I was still dissatisfied...I would have things and would find that after I got them I would get bored with them...I got the house of my dream. Okay. But I'm not satisfied. Do I need a bigger house of my dreams?

...Also in addition to that, my wife and I had taken a journey that the music business was not so kind to our marriage either.

So with different difficulties in dealing with financial stuff, and dealing with marital situations, I really had to kind of refocus and start to look at what was my walk like. What was my faith looking like at the time? And started to find that it was really depleted. I had grown up a church kid and knowing about faith and all of that. And I just somehow got away from that as the music world kind of took me on a journey; it did not seem like it required faith.

...I had kind of one those "ah-ha"



12

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moments where I was trying to figure out who I was outside of music. If I'm not making hit records anymore, not traveling the world, not touring anymore—who am I? And during that time I have no way of saying it other than I had one of those God moments where it had to be imparted into me who I was if there was no more music. If DJs never played my music ever again, if no one ever cracked open another Montell Jordan CD, who am I? And in that, and this can only come from God, I had to learn that without music that I'm a friend, and I'm a husband, and I'm a father, and I'm so many different things...

And so once I got that information, that down-low, it not only strengthened me and encouraged my faith, but what it also did was it said that music doesn't make me, I make music. Not just for me, but for many people, we think music and what we do with music defines who we are, as opposed to knowing that our faith in God defines who we are. And then, from there, we can make music.

So it's just from that journey alone, I've made a lot of different efforts and strides in my career choices and what I'll sing, what I'll play, where I'll go. And that has completely taken my journey of becoming an artist and being an artist into becoming something that I think is more important than an artist. Now...I get to do every day what I was originally called to do.

RB: I picked up your Shake Heaven CD that you put out with Victory World Music a couple of years ago...I heard the same beat, the same vibe, but the underlying message in the music was a bit different. Can you tell us about your collaboration with your church and about Victory World Music?

MJ: Absolutely. I have the opportunity in my line of work now, in ministry, to still create hot music. I get to work with people who are writing and co-writing some of the bigger songs today. [I choose] to make more of a positive impact, to do music that encourages, to do music that I think can be timeless as opposed to just be hot and for now...

And so from that standpoint, Victory World Music was kind of an experimental project, honestly, because I was not really happy with the quality of musicianship and production that

I was hearing in a lot of faith-based music. In my journey, it was one of my hesitations about even venturing into ministry or that genre of music. Because I was like, well, if I'm doing hip-hop music, I got to come with the hardest music. I got to come with stuff that can bang in the clubs. But if I am a Christian hip-hop artist, do you not need that same type of beat? Do you not need those same types of elements to have a hit record?

...So I had to determine if I wanted to contribute something positive to a different genre of music. I still have to take the same elements, the same qualities, the same anthem-driven choruses, the same clever lyrical lines... The exact same things that I used to make "This Is How We Do It" and make hit records throughout the years, I do the same thing now with the production level and the quality level...We got nominated for a Dove award this past year because I believe—not only is it just honoring in faith and honoring towards God, but I think it's hot music...

RB: Any plans for a second album?

MJ: Yeah, going into January, we are going to start doing some more recording. And I'm excited about it, too, because you'd be surprised how many places I've gone that people—even now a couple years later are still just finding this album and saying, wow, I didn't know there was music out there like this...

RB: Well, in February in Las Vegas you're going to be telling us a little bit about the power of music. Can you give us a snippet of that so the DJs know what they're walking into?

MJ: Absolutely. And I'm excited about this because it's just something that's been in my heart about music...I'm basically going to be sharing a couple of things about music, a couple of things about song. And just kind of looking at them, dissecting them from a way that maybe we don't normally see music. I'm going to discuss why music kind of sticks in our head the way it does. I break down the elements that songs have in them; everything from rhythms and melodies and how they affect our emotions and our will...Not so much that what a song is, but what goes into making songs...and why we're drawn to them.

And it's just an opportunity, one, to be close to my DJs who have played my songs throughout the years is an opportunity, I think, to give back. [We'll be able to] share together... what I've learned about music and what I've learned about songs that I think from the artist perspective, and then from the DJ perspective how we compliment each other...awakening in us just that songs are not just music.

I've heard that all the time. Oh, it's just a song. It's just a song. It could be a great song and really affect people. It can be a song that has a negative message or a sexual message and we think that it doesn't have an affect. And I know personally, from an artist's standpoint, it does have an affect. And you guys are basically the mental distributors of what we create as musical artists...And it does make a difference. And the reason I know it makes a difference...

...Now I create music on an album, and somebody says, hey, man, I was really depressed—I was thinking about taking my life and this song changed my life because I found something so great in the music. ...it was a thought that we did and created, but the DJs distributed that medicine to somebody who needed it. And so I think we just want to determine what distribution model we want to be as DJs...The question is what do we choose to deliver.

Because ultimately, as DJs you get to choose what you play...naturally there's certain things you've got to play because they're the hot records or whatever. But you also know how...to put together bitter with the sweet, how to even the playing field...You tailor your music to your audience. And so this is going to be time that we spend together in February trying to determine how do we tailor the music ultimately to an audience...

RB: Fantastic stuff. If readers want to find out more about you and Victory World Music, what's the Web address?

MJ: They can go to victoryatl.com. You can also go to victoryworldmusic.com.

And I can't tell you, I'm extremely honored and excited for everybody who's going to be there just to be able to have that time to share those moments. **MB**



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The Ride Home

POST-GIG ANALYSIS GAINS FROM A SPORTS PERSPECTIVE

By Mike Ficher

The final shot has been taken, the balls have been put away, the flags removed from the corners of the field, the tumbling mats rolled safely into the recesses of the gymnasium, the scoreboard returned to black.

Now, for many of the estimated 41 million-plus young athletes playing competitive sports, comes, perhaps, the most difficult aspect of the experience—the ride home.

"It's amazing how many kids remember those trips," offered Roland Herrera, a popular speaker on the relationship between the parent and the young athlete.

"I refer to it as the parental 'autopsy' of the game," said Dr. Darrell Burnett, a California clinical psychologist who specializes in youth sports. "The kid is a captive audience and parents have a tendency to vent their frustrations about the game."

PRACTICE, REHEARSE

Many entertainers played organized sports as youngsters, some fortunate enough to enjoy high school athletic participation and, for a select few, college-level play.

With so many parallels already existing between sports and entertainment, do mobiles endure an experience similar to the ride home for young athletes?

The final song has been played, the chairs and tables have been put away, the floor often has been disassembled and stored, the room returned a malleable, faceless palette ready for the next transformation.

The entertainer is now left to his/her memories and, yes, the ride home.

POST (MORT)'EM

For athletes, "parents make mental sticky notes watching their children play," noted Herrera. And often those cranial commentaries become the grist of occasionally unpleasant, sometimes awkward, too frequently indelible conversations from field to home.

For entertainers, if they are solo performers, that conversation may be internal. Did I play the right song at the right time? How can I improve the introduction of the bride and groom? Were my quips appropriate for the tone of the event?

For entertainment teams, that conversation may range from stimulating and engaging to minimal and depth-less. How can we set up more efficiently? Did we miss opportunities to further involve the guests? Were our word choices suitable? Can entertainers benefit from the advice of experts to parents of young athletes on just *how* to handle the ride home?



TRANSFERRED WISDOM

"Whether your athlete wins or loses, emotions peak immediately following a game," noted Dan Doyle, author of the *Encyclopedia of Sports Parenting*. "In the close quarters of a car you are the captive audience upon which your child's feelings may be fully unleashed. At this point, your child may direct anger or distress at you, as a parent, whether or not you are the coach."

"The proximity and highly charged atmosphere make it all too easy for you to overreact. I propose a strategy of allowing your child 'car time' to reasonably vent joy or despair. During this period, avoid engaging in post-game analysis, criticism or blame games."

Dr. Patrick Cohn, author, leading sports psychology expert and co-founder of Ultimate Sports Parent, stresses that following an emotional game, it is critical to avoid negative comments and serve positive results.

"Reinforce one or two things that the player is doing well during a game," noted Cohn. "Try to avoid what is called 'disruptive criticism'—the 'why' questions."

CONTENT IS KING

John O'Sullivan, author of *Changing the Game* and former collegiate and professional soccer player, coach and club technical director, says that when conversation is engaged, the choice of content and honesty are critical on the ride home.

"There is no point in telling your child how great they were when they (and you) know in their own minds they were not," said Sullivan, team captain of the 1990 Patriot League champion, Fordham University. "The opposite is also true, for not every performance is all negative. There are always positive things they did; so help them try to focus on those, and say 'Remember when you made that great slide tackle, do it again!'"

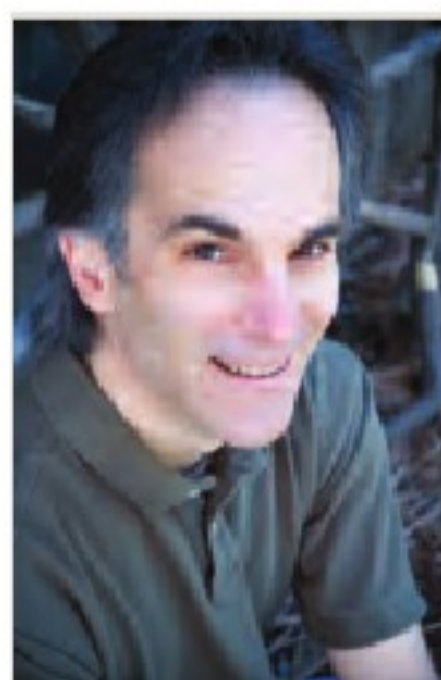
Sullivan noted that the ride home presents an excellent opportunity for nurturing self-awareness.

"Help your child to come to his or her own conclusions about what was good, what was bad, what could be better," noted Sullivan. "Ask questions that help your child to decide upon a future course of action."

Cohn concurs. "During the car ride home, you should avoid discussions about mistakes and what your child did wrong in the game. Young athletes know what they did wrong in a game and don't need to dwell on it during the car ride home."

"Allow your athlete to cool off after the game for 30 minutes to one hour before jumping in to discuss her performance. Let your child initiate the conversation rather than you bring up the missed pass that cost her team the win."

Also sage advice for mobile entertainers? How is your ride home? **MB**



A business analyst by day, Mike Ficher is an actor, voice artist, MC, sportscaster, public address announcer and former mobile entertainer. He is also the host of the weekly syndicated radio program, *The Ultimate Oldies Show*. Mike synthesizes these varied experiences to illuminate historic connectivity and fresh perspectives on the mobile entertainment profession. More info at mikeficher.com.

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It's Fun to Be Self Employed...

BUT LUCK HAS NOTHING TO DO WITH IT!

By Rob Johnson

I am writing this article right in the middle of the holiday season. I have had a lot of conversations with my friends with "real jobs" lately about holiday travel, vacation, days off, kids being off from school, and all of the fun things associated with this time of year. There is a common theme, it seems.

Many of my friends are stressed out. They don't have enough time off. They can't visit all their family members. They don't have anyone to watch their kids during break. They don't have enough money for the extra things that come with the holidays, no bonus this year... times are tough. Etc., etc., etc.—you get the point.

After several similar conversations, my wife and I were sitting by the fire when she said "We sure are lucky." I thought about it for a minutes and replied, "It isn't luck." She was a bit taken aback and asked what I meant. I told her we have provided our own "luck." We took the chance 13 years ago to go into business for ourselves. We took the risk. We made the investment in ourselves. We get to have fun.



Rob Johnson has hosted Trivia Parties and Game Shows for over 10 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is also the owner of The

Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at multiple conferences and conventions including Mobile Beat, WEDJ, Wedding MBA, WedPro2011, ArmDJs, and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com.



Come and visit the DigiGames crew at MBLV18, in Capri Room 111 and exhibit hall booth 203. Check out our cool new product releases and fantastic tradeshow specials!

Working as entertainers is fun! Being self-employed is fun! We get paid to have FUN!

I set my own hours. If I want to work really hard I will likely make a lot more money. If I want to take a couple weeks off in the summer and take a motorhome around with my family, I will make less money but I will still have fun!

How many people do you know that have fun at their jobs? I don't think most people do. I don't have any idea how they do it either. I can't imagine punching a clock and working hard all day to make someone else lots of money. That doesn't sound fun. I didn't say nobody has fun, I said I don't think most people do.

I know what you are thinking. Not every part of the entertainment business is fun. Some of the people we deal with are big pains in the ass. I get that. But it doesn't stop me from having fun with my audience and clients.

What does this have to do with MIDWEEK MONEY? Everything! Without MIDWEEK MONEY I would likely still be

working my "real job," advocating for the rights of people with developmental disabilities and their families. It was a great job. I did some good things. I was very proud of what I was doing. But it wasn't fun at all. It was long hours, average pay, great benefits and very rewarding. When I quit to take my "hobby" full time, it was very scary. It was also the best thing I did for my career.

It took a while to figure out what types of entertainment were for me. The game show aspect of my business was a no-brainer: low investment with huge potential for income. The best part is it is fun! Every show is different. I ask many of the same questions but the fun comes from the participants. People love to compete. People love to show how smart they are. But the audience loves it MOST when someone that thinks they are smart shows they are not.

Being a comedy stage hypnotist is awesome. I get paid a lot of money to have fun with people for 60-90 minutes at a time.

PhotoBooths are great. I get to send it out with someone and make money while I am not even there. That is a lot of fun!

There are all kinds of careers, jobs and ways for you to support yourself and your family. If you are currently happy with where you are, at I truly congratulate you for finding the right fit for you. It is an awesome feeling.

If you are looking to make a change and want to know how you can take your entertainment business to the next level, find someone that is doing it and network with them. Go to conferences like Mobile Beat in Las Vegas where you can to meet the right people.

I am not saying it is always easy being a self-employed entertainer...but I AM saying it can be very lucrative and a lot of FUN! **MB**

CLASSIC TUNES				
THE BUSBY AND THE MASTER MURKINS - SPRING THE MOOD	SHANIA TWAIN - HAVIN' A PARTY	BRITTANY SPEARS - TOXIC	LIL JON - GET LOW	USHER - YEAH
DIAMOND RIO - ONE MORE DAY	GEORGIA SATELLITES - CHANGE IN MY POCKET	HOUND DOG - ELVIS	UNCHAINED MELODY - MELISSA	RIGHT THUR - CHINGY
FRANKIE CARLE - MISSOURI WALTZ	U GOT IT BAD - USHER	VAN MORRISON - BROWN EYED GIRL	PLEASE REMEMBER ME - TIM MCGRAW	HEY BABY - NO DOUBT W/BOUNTY KILLER
PAINTED - SOFT ELL	ANGEL - SHAGGY	50 CENT - CANDY SHOP (EDITED VERSION)	JAMES BROWN - I FEEL GOOD	PAT BENETAR - HIT ME WITH YOUR BEST SHOT
Y EYE USE - TOWN	SHOUT - OTIS DAY	COWBOY JUNKIES - RIVER WALTZ	WHENEVER, WHEREEVER - SHAKIRA	GEORGE CHAMBERS - BUNNY HOP

CLASSIC TUNES				
DIAMOND RIO - ONE MORE DAY	U GOT IT BAD - USHER	VAN MORRISON - BROWN EYED GIRL	PLEASE REMEMBER ME - TIM MCGRAW	HEY BABY - NO DOUBT W/BOUNTY KILLER
PAINTED - SOFT ELL	ANGEL - SHAGGY	50 CENT - CANDY SHOP (EDITED VERSION)	JAMES BROWN - I FEEL GOOD	PAT BENETAR - HIT ME WITH YOUR BEST SHOT
Y EYE USE - TOWN	SHOUT - OTIS DAY	COWBOY JUNKIES - RIVER WALTZ	WHENEVER, WHEREEVER - SHAKIRA	GEORGE CHAMBERS - BUNNY HOP

CLASSIC TUNES				
IN DA CLUB - 50 CENT	ALISON KRAUSE - WHEN YOU SAY NOTHING AT ALL	BEE GEES - STAYIN' ALIVE	PAT BENETAR - HIT ME WITH YOUR BEST SHOT	THE DAY THE MUSIC DIED (JAMES BROWN)
DJ OTZI - HEY BABY	GWEN STEFANI - IF I WAS A RICH GIRL	THE DAY THE MUSIC DIED (JAMES BROWN)	NEIL DIAMOND - SWEET CAROLINE	QUAD CITY DJ'S - COME ON RIDE IT
LOS DEL RIO - MACARINA	TRAVIS TRITT - BEST OF INTENTIONS	CHEAP TRICK - I WANT YOU TO WANT ME	NELLY - HOT IN HERE	CHUBBY CHECKER
EVANESCEN CE - MY IMMORTAL	VILLAGE PEOPLE - YMCA	COWBOY JUNKIES - RIVER WALTZ	YING YANG TWIN - SALT SHAKER	CHUCK BERRY - NO DOUBT - HELLO GOOD (JAMES BROWN)
		JAMES BROWN - I FEEL GOOD	52 TAINTED LOVE - SOFT CELL	I WILL SURVIVE - THE JESSE JAMES REID

CLASSIC TUNES				
LOS DEL RIO - MACARINA	AMAZED - LONESTAR	JOHN DENVER - THANK GOD I'M A COUNTRY BOY	CHUBBY CHECKER	QUAD CITY DJ'S - COME ON RIDE IT
MICHAEL JACKSON - BILLY JEAN	HOUSE OF PAIN - JUMP	CHUCK BERRY - NO DOUBT - HELLO GOOD (JAMES BROWN)	I WILL SURVIVE - THE JESSE JAMES REID	
SIMON AND GARFUNKLE - CECILIA	GWEN STEFANI - IF I WAS A RICH GIRL	HARD DAY'S NIGHT - BEATLES	THE WAY YOU LOOK TONIGHT - FRANK SINATRA	NELLY - HOT IN HERE
NEIL DIAMOND - SWEET CAROLINE	MAGIC STICK - 50 CENT	UNBELIEVAB LE - EMF	AMAZED - LONESTAR	HERO - ENRIQUE IGLESIA
EVANESCEN CE - MY IMMORTAL		REDNEX - COTTON EYED JOE	BEATLES - TWIST AND SHOUT	SUMMER OF '69 ... BRIAN ADAMS

CLASSIC TUNES				
POUR SOME SUGAR ON ME - DEF LEOPARD	B-52'S - LOVE SHACK	TRAVIS TRITT - BEST OF INTENTIONS	U GOT IT BAD - USHER	HOUND DOG - ELVIS
SHOUT - OTIS DAY	BLUE SUEDE SHOES - ELVIS	NO DOUBT - HELLO GOOD (KEEP ON DANCING)	JOHN DENVER - THANK GOD I'M A COUNTRY BOY	SIR MIX A LOT - BABY GOT BACK (I LIKE BIG BUTTS)
NELLY - HOT IN HERE	STROKIN' - CLARENCE CARTER	RIGHT THUR - CHINGY	ABBA - DANCING QUEEN	ELECTRIC BOOGIE (SLIDE)... MARCIA GRIFFITHS
THE WAY YOU LOOK TONIGHT - FRANK SINATRA	MC HAMMER - CAN'T TOUCH THIS	COWBOY JUNKIES - RIVER WALTZ	CIARA - GOODIES	
WITHOUT ME - EMINEM	COWBOY - KID ROCK	VAN MORRISON - BROWN EYED GIRL	PAT BENETAR - HIT ME WITH YOUR BEST SHOT	MIAMI - WILL SMITH

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By Stu Chisholm

Organize

We DJs wear many hats when it comes to our jobs. We're entrepreneurs and businesspeople when we set up and run our companies. We're promoters, advertisers and salespeople in order to get work. We're archivists, editors, music directors and copywriters when preparing the content of our shows. We're also the maintenance and electronic techs, road crew, transportation, riggers and lighting techs when it comes to the hardware with which we entertain. In short, the job of a DJ is like a creature with many different limbs. But the backbone of our job comes down to one thing: organization.

ORGANIZATION 101: IT ALL STARTS WITH THE MUSIC

At the most basic level, a DJ's product is his/her music mix. And what is that? Why, it's how the music is organized! I actually organized music well before I became a DJ, being a total music maven and keeping a database of sorts on 3" x 5" cards. When laptops came along, I created a database in MS Access. (Today, there are any number of free or low-cost music database programs available.) It allowed me to keep track of what I had, preventing inadvertent purchases of the same record and helping me lay hands on a tune when needed.

But the true power of organization using a database came along when I got my first nightclub job and discovered BPMs (beats per minute). Knowing the BPM of a song allows a DJ to smoothly mix songs together. I've seen it go from the subtle, beat-on-beat blends of the

'70s Disco era all the way to the insanely amazing mashups from guys like DJ Earworm or John Liechty. BPM makes this all possible. If you're not already adding this information to your metadata, then start now! Even if you choose not to beat mix, being able to assemble your program in an ascending order of tempo prevents your audience from the psychological "let down" caused by a ham-handed drop.

Other music parameters include harmonic key, overall genre, subgenre(s), tempo style, ending, running time, year, chart position and chart source. Being able to use these bits of data in combination gives a DJ a vast array of options.

Before we go over them, however, we need to talk about the importance of conventions. No, not the shows like MBLV, but conventions in the sense of practices; standards for how things get done. It's important for a DJ to maintain his or her own consistent conventions so that searches, either with a database, Virtual DJ, or whatever software you're using, don't give you bad results. Nobody wants to get caught staring at an hourglass or spinning digital donut while needing a specific version of a song, or worse, getting a list without the song you need but know you have. There's no single right way for everybody—no adopted "industry standard" across the board—but once you've made your convention choices, then anything else becomes the wrong way, for you.

Example: one convention I carried over from my 3" x 5" card days was listing artists' last name first. Computers make this idea a bit old fashioned and obsolete, although I guess it could still come in handy if you ever find yourself slogging manually through your library data one day. But again, the point is to choose one convention for every detail and stick with it. Details like dropping "the" at the beginning of band names or song titles, since it is nothing but an article of speech, is common. Most also drop "a," however I chose to keep it, since it can be synonymous with "one," making something singular. You can do this too, or not; it's up to you.

WHEN ARTISTS COLLIDE

Collaborations are everywhere these days, one of them being the song "Blurred Lines" by Robin Thicke, featuring Pharrell and T.I. When listing the artist in my database and on the song's ID3 tags, my uniform convention looks like this: "Thicke, Robin feat. Pharrell & T.I." I dislike just using "f"

for "featuring" (too minimalist), especially when "feat." has been the most commonly accepted abbreviation. The same goes for "with," which some music suppliers list as "w" or "w/" which makes some computers balk, "/" being a "special" character for computers. I just use "with." Lastly, the ampersand (&) is a very handy abbreviation understood by all and acceptable to most search engines and software.

Of course, there was absolutely nothing wrong with the original form either. The main thing is that different music suppliers will impose different conventions on everything, so it's your job to make sure all of your music and data is done the same way each and every time. Consistency will bring you consistent results.

DITTY DEETS DONE DIRT CHEAP

Next come the various aspects of each song, the first being its harmonic key. This can be important, because not every song has a break with no music to make mixing easy. You'll then have to layer sound over sound, and if the keys don't match, your

mix will sound sour! To avoid this, you can use an elaborate app, such as Mixed In Key (www.mixedinkey.com), which integrates right into your playback software. You can also opt to download an app for your smartphone, such as iMect Ltd.'s Harmonic Mixing, available at iTunes, which "listens" to each song, a bit like some of the song identifier apps, and gives you the key. Or skip all that for the low-tech approach: Get a pitch pipe at your local music store and compare "by ear" each pitch to the song playing.

Overall genre is a song's main category. The aforementioned "Blurred Lines" would be Pop, whereas something like "Respect" by Aretha Franklin would be Oldies.

Subgenre comes next, and there can be several. "Blurred Lines" can have subgenres that include "R&B," and "Dance/Club," while "Respect" would include "Motown/Classic R&B" and "Soul."

Tempo style breaks down into just a handful of fields: fast dance, slow dance, bridge and N/A (for "non-applicable"). We all know fast dances when we hear

them, and slow songs, too. But there are those certain songs that only work when placed in-between a slow dance and a fast song, because they're mid-tempo. A perfect example would be "My Girl" by the Temptations, which can be danced either fast or slow. We call these "bridge" tunes for this reason: they take us from one place to another; slow to fast. Lastly, there are songs that are best for listening, never intended to be dance tunes, that we still might opt to play during a cocktail hour or during dinner. The "N/A" designation is saved for these, prime examples being most tunes by Enya and most chamber music.

Now we come to the intro. Radio DJs use "intro" differently than mix/dance DJs. The radio DJ wants to know how much music there is before the vocal starts so an announcer can perform a "talk up." This can be a handy thing to know if you want your sets to sound polished. For these notations, not only will you need an intro indicator, but it must be followed by a time notation. (For example: IN 00:14.) By contrast, we dance DJs only want to know

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two things: if there is anything before the first drum beat of the music, and if there is, will it mangle the song if we cue past it? For the former, I usually use "IN" (for intro, as above) and "BR" for the latter. This stands for a bridge intro. Like a bridge tempo style, any intro that can't be cued past must, then, be played. A skilled DJ may be able to play it over a dry beat, but in most cases they'll just start the song when the previous one ends, ideally with a cold ending, which we'll discuss next. One final notation, "FU" stands for "fade up."

Song endings come in six different varieties. We're most familiar with songs that fade or that just stop, which we call a "cold" ending, noted as "F" and "C" respectively. Some songs fade very quickly (FF) and some fades take a very long time (LF). A cold ending that is abrupt, with no sound at all after the last beat is a dead end (D). Lastly, some songs segue into the next one (Seg). This is common in those mix compilations some DJs insist on using, where one song blends into the next.

The year notation can be either the year of release or the year the song peaked on the charts. This is handy if you're doing a class reunion or a theme dance (oldies, retro, etc.). Chart position is a good notation if you want to limit your search to top tens, Top 40, etc., and chart source is where you got your chart info from, which tends to be Billboard or Mediabase.

Lastly, I always like to include what I call an ESA tag, which stands for "Events, Styles and Applications." Like subgenres, this tag can include any number of things. Tagging songs that are perfect for specific events, like Halloween, Christmas, class reunions, birthdays or the 4th of July can help you create very specific lists. For example, ballroom DJs can look up all of their tangos, cha chas, meringues or waltzes. Having a limbo contest, a car cruise or need some good Grand Entrance music ideas? This is where you look. You can even tag various songs to groups that you regularly play for.

All of this data becomes the muscle behind organizing your music into the perfect mix for your particular occasion. Just as the final entrée is the essence of what a good chef does, your final mix—an organized program of music, announcements and activities—is the essence of what a good DJ does.

THE PEOPLE FACTOR

I can hear you saying, "But wait—we're not just organizers of music!" Of course not! Often, a true professional DJ may be responsible for the entire event. This means working with wedding couples, the venue, and all of the other vendors to assemble a timeline. Will there be a photo montage? If so, then even more organizing will be needed, this time with photos and sometimes even bits of video combined with



some music selections. Perhaps you'll be writing and choreographing a Grand Entrance. How about activities beyond dancing?

All of these seemingly countless details will be organized by you, the DJ. As you're probably beginning to see, every successful performance, from the lowliest bar night to the most lavish wedding reception, is the result of multiple layers of organization.

Of course, there are many resources to help you accomplish most of these tasks. The oldest, most advanced one is DJ Intelligence, which allows clients to plan their events right on a DJ's website. (Other good options are DJ Event Planner and Gigbuilder.com.) This way, you have a pipeline to all of the information you need to put together a perfect event.

SELF-IMPROVEMENT THROUGH ORGANIZATION

Attendees of shows like MBLV can't help but notice the ever-growing universe of classes, seminars and even special groups offering training in the finer points of wedding and DJ entertainment in general. If you pay attention, you'll notice that most hinge on organization: organizing your time; organizing a wedding party; organizing a custom narrative; organizing your "to do" lists; organizing your patter; organizing your priorities; and so on. Once you realize this, it becomes much easier to target your time, money and attention towards those areas where you feel that your organization is lacking.

Even when it comes to creativity, it also comes down to organization. Putting one thought in front of the other is a process. Once you realize this, the basic underpinnings of improv are revealed; taking one thought and building on it in a logical progression. Organized thoughts produce organized actions. What appears to be total stream-of-consciousness is actually a creative organization of thought connected by a central theme of some sort; an invisible guide moving you along to places you may never have thought to go. Think of the TV show, *Whose Line Is It Anyway?* With much respect to the creative abilities of the comedians on the show, the process taking place becomes clear from this perspective; a real structure to what seems, at first glance, to be barely controlled mayhem. If you never thought of it this way before and have hesitated taking an improv class, maybe now is the time!

As we begin a new year, given all of the challenges we face both as individuals and as an industry, I am rededicating this column to expanding the perspective of mobile entertainers, bringing the overlooked and ignored to the forefront, and above all else, helping to assure the health and safety of my colleagues and their businesses through good information... and maybe tossing in a laugh or two. Until next time, safe spinnin'. **MB**



Stu Chisholm, a mobile DJ in the Detroit area since 1979, has also been a nightclub DJ, done some radio, some commercial voice-over work and has even worked a roller skating rink! Stu attended the famous Specs Howard School of Broadcasting and has been a music collector since the age of seven. Stu's guide to the profession, *The Complete DJ*, is available from ProDJ Publishing.



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Teaching Yourself

START WITH YOUR MOST IMPORTANT PUPIL

By Paul Kida, The DJ Coach

In our last article (November 2013) we discussed "adjusting" yourself by creating and maintaining a positive mental outlook. But what is it that will assist us, motivate us, and drive us on this path of self-improvement and positive mental adjustment? It is the quality that will bring everything together for us. It will be the solidifying factor that will push us through that difficult state of actually implementing that positive step that we are trying to achieve. That quality is self-discipline.

Self-discipline actually means self-teaching. The word discipline is derived from an ancient Greek word which means "to teach, learn and/or correct." Unlike the meaning that we often think of today, related to punishment, the discipline we are speaking about is about teaching and educating ourselves in a positive manner.



We all set goals for ourselves to elevate our disc jockey careers. We have looked at our thinking and general attitude, then discerned where we need to make changes. We have decided on a plan, and we know what direction we

need to go. Now we need to execute and carry out our vision. We know how to start to go in the right direction, but the hardest part is to have continued action.

This is where self-discipline comes in. It's the quality that will keep us on the right path. It is a deeper and more effective factor than mere self-control. Instead of simply controlling what we say and do, we will actually be teaching ourselves to follow our chosen path and new way of thinking. This is where real change starts, in our minds. Through self-discipline, we are able to reshape our inner most desires and thing patterns so that we are always moving ahead in a positive manner. This self-discipline is teaching and correcting our mindset to the point that new ways of thinking and acting become a familiar part of us. After a while we will be spending much less time and effort trying to control our thoughts and actions because we are consistently training ourselves to take positive steps leading to our success.

Self-discipline helps us to keep our focus as we make positive changes in various aspects of our lives. As continued growth and learning become natural extensions of your attitudes, you will find that you will need less motivation as you continue your journey forward.

Self-discipline can also be likened to our muscles. We all have muscles, some to a greater degree than others. However, all of us can exercise our muscles to make them stronger. It may be uncomfortable and out of our comfort zone, but results will be seen. The same is true of our quality of



self-discipline. We all have this quality to some degree. However, when exercising this, it will only get stronger and easier for us to use it to our benefit. Yes, it may be out of our comfort zone, but by taking action it will become easier and easier to make the necessary changes in our thinking. We will actually be teaching ourselves to mentally want change, and to want improvement and positive growth. After training our minds, it will start to become an automatic thing.

You may ask, "This sounds great, but how can I get it all started? How do I even get the motivation to begin?" This is where a little old-fashioned willpower will come into play. The great football coach, Vince Lombardi, once said, "The difference between a successful person and others is a lack of will." Willpower is your ability to look at your objectives and say to yourself, "Do it!" It is gathering up all of your mental power and strength to make a concerted effort to move forward.

It can be likened to a jetliner taking off. To get it airborne takes a tremendous amount of energy concentrated in just a few minutes. However, once that initial boost is accomplished, it becomes smooth sailing. Much less energy is needed to keep that jetliner aloft than is needed to get it off the ground and moving. If we have goals set and our positive mental adjustments in mind, all we have to do is use a concentrated burst of willpower to get started. I know that it is difficult and sometimes easier said than done, but once we get ourselves moving in the right direction, it does become much easier to continue on that path. We are all creatures of habit; it apparently takes 21 days to start a new one, so try to make it a new habit. It will become less difficult as time goes by.

You can help yourself in becoming successful by implementing these few simple steps: First, set definite goals, second, examine yourself to see where you need to make any positive mental adjustments in getting there. Finally, use that boost of willpower to put things in motion as you continue to use your mental self-discipline to refine your thinking, teaching yourself to make those positive changes to come automatically as you keep on the road to success!

Please send any comments on this article or suggestions for future articles or questions to djcoach@mobilebeat.com. **MB**



Paul Kida, The DJ Coach, is a founding member of the Colorado Disc Jockey Association. He owns JAMMCATTS DJ Entertainment (www.jammcatts.com), and is a regular speaker at Mobile Beat DJ Shows.

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FREDERICK THE ENTERTAINER HAS WEDDINGS COVERED, FROM BRIDAL SHOW TO BOUQUET TOSS



Frederick "The Entertainer" Smith, of Sophisticated Gents Entertainment in Melbourne, Florida, moved from a military-to-police career track into full-time DJing when he was forced to make a decision between these different worlds. He developed a unique service that really tailors everything for its wedding clients. And beyond the realm of "just DJing" Frederick has made the most of a great opportunity that presented itself when a friend decided to leave the bridal show industry. Yes, Frederick actually runs the bridal show. Now that's one way to corner the market!

Mobile Beat: Frederick, tell us a little bit about how you got into being a mobile DJ.

F S: Well, after I graduated high school I went into the Army

and I was actually DJing on the side in the Army. And then when I got out of the Army after four years in '89, I came back to my city and I became a police officer.

While I was a police officer I was also DJing on the side and it's something I really fell in love with and I felt like there was a demand for an entertainer in our area, because we really didn't have one. And I decided to go to the chief and see if I could have weekends off because our shifts rotated every weekend. But unfortunately I couldn't have it off, so therefore I made a conscious decision in '89 that I was going to resign. I opened my entertainment company and it's the best thing I've ever done.

M B: What is your primary market?

F S: Majority is weddings. I specialize in weddings, and I've been everywhere from Iowa to Illinois to Georgia; pretty much wherever my client wants to have me to do a wedding. Matter of fact, I've got a couple of events coming up where someone wants me to go to Virginia to do a wedding reception also; they were originally from here but they now live in Virginia and they want to fly me up to do a wedding reception there.

M B: That's not a tough deal to accept. I know some guys who were hired to DJ in Hawaii and they had all their expenses paid. Have you experienced anything as glorious as that?

F S: No. Nowhere as glorious as that, but I would love to add that to my roster.

M B: What's unique about you and your service?

F S: Well, the market that we serve, the majority are probably weddings. We're probably booked every Saturday about a year, year and a half in advance. I'm known in this area for being able to do wedding receptions, but not only that, just to be able to coordinate and put it all together and make sure that day they can kind of breathe and relax and walk in the room and we can take care of everything.

So I think one of the unique things for us is that we're known to be able to not just be a DJ, but to be more of a coordinator, to look out for the bride's interest on their day. And that's everything from the food coming out on time, the champagne being poured, just whatever it may be. We're really there for the client to give eyes and ears...

M B: What's your entertainment style like?

F S: I think one of the unique things for us is that number one, we don't DJ from behind the table. We DJ from in front of the table.

I think my approach to that is because of the fact that I want people to get to know that we're approachable. We're not hiding from the clients; we want to be in front of the clients.

But not only that, we want people to feel like we're friendly DJs where they can come up and consult with us, come up and talk with us and dance with us and laugh with us and play with us. And I feel very comfortable with doing it that way.

...We're doing the specialty dances: everything from Electric Slide, Cha-Cha Slide, Wa-Wa, Cupid Shuffle, things of that nature—we like to get out there with the guests and teach them the different dances...

And I think they enjoy that model. They feel like this guy's really cool because of the fact that they can come and talk to us and dance with us as far as the evening goes.

M B: You're in Florida; where do most of your gigs end up being?

F S: Majority in Brevard County; Cocoa Beach-Melbourne area, I think. But we're all over the state of Florida. A couple of months ago we were in Miami. We're from Jacksonville to Miami, all the way over to Tampa. So we pretty much cover the whole state of Florida. But the majority of my events are here in Brevard County, which is nice to have them in my back yard.

M B: How about the equipment that you use? What are you a fan of and what do you use to play your music?

F S: Right now I'm pretty much into the QSC stuff, the

powered systems, which makes it easier and less power current, wattage as far as pulling from the wall versus blowing outlets and things of that nature. The new K series that they have is amazing.

And then I'm running from there to a mixer to my iPad. I like the iPad app, djay. I'm a big fan of that and they made some amazing changes with the last update that they came out with...I really love it.

M B: Tell us about your involvement with bridal showcases, women's expos, and so on.

F S: What happened was years ago—probably 12 years ago—when I first got into the game, I was always the entertainment of the bridal show in my area. Well, finally the person who's actually running the expo decided that she didn't want to do it any longer. She's actually a personal friend of mine, and I just happened to come in the shop one day and she said she was done, she had enough. And I just happened to say, you know, maybe I will take it on.

The next year came along, then the next thing you know, people start calling up saying, hey, I hear you taking over the bridal show. And at that point in time I decided, well, yeah, I guess I am. So I took over the bridal show from her 12 years ago. My first show I had about 40 vendors. Now I'm up anywhere between 70 to 80 vendors in the bridal shows and it's been the best things that we've ever done, amazing as far as what we did when it comes to the trade show industry.



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And then finally just this past year, we had a women's expo, which we'll be doing twice a year, which it was a sold-out show of 84 vendors and about 1,200 people overall through the door. And we were the ones that were in charge of the marketing and putting it all together, making sure we get the consumers in versus the actual attendees themselves. It's been amazing as far as doing that.

And we're getting ready to do a men's expo. We're set for May for that, for next year. And I think it'll be an amazing turnout because nobody's really marketing to the men's/big boy toy store and things of that nature as far as an expo.

M B: So you'll have the local Jeep place there; you'll have somebody that does really awesome garages, boys-toys kind of stuff.

F S: I can say anything from boats to jet skis to RVs and TVs to audio and home theater. You name it—anything that men want...

And the response thus far has been really amazing, with people hearing about it and people are calling us wanting to be onboard. So that's the thing I like about a trade show. I don't really have to market it. They kind of know who we are. And when we say we're doing something, people tend to love what we put together and what we produce as far as the show goes.

M B: Do you allow other DJs to buy booths from you?

F S: Originally when I started out in this bridal show world, I had other DJ companies in my particular shows and I was okay with that because you're right; I can't do every wedding. Plus, I also thought, well, people want to have a choice as far as who they can choose from.

But the problem was that eventually, because of who we were and what we were doing, the other DJ companies became very jealous...So a lot of talk started buzzing around and I just felt like, if you're not appreciative of what I'm doing for you, I'll have to cut it off. And so now we're the only DJ company in the particular shows that we produce.

M B: Your other DJs are great, so how do you sell yourself for an additional premium?

F S: Well, I've seen what happens is that for myself I charge an additional premium of \$300



to go out on any particular event. I would say probably 90 percent of my clients are word of mouth and referral-based. I can demand what I want to demand when it comes to people paying, just because of the fact that it is word of mouth...The bridal show does amazing work for me because we perform on stage.

It's even to the point where I have brides who say they'll change their

wedding date just to get me for their particular event. I have people who say, well, no, I know you're booked but I'll double your pay, or I'll triple your pay. And I go, no, no, no; that's not the way we work. We're very sophisticated, very elegant, very classy; whoever we commit ourselves to we're committed to.

M B: That's a fantastic "problem" to have.

Any advice for other DJs who are just getting their company going, about managing employees or just keeping your energy alive as a mobile DJ?

F S: One of the key things that I think that I've grasped in this industry and I think it goes a long way for me, is being able to cater to my clients.

In other words, I'm there to listen to what they've got to say. I'm there to apply what they want. Because you've got to remember, we as DJs tend to get caught up in our world of what we want to do. But in reality I would say to my client, if you pay, I'll play. In other words, I'm there to work for you.

So on that note, if you did that, then that's where it goes a long way with my clients because of the fact that we are there to cater to them. Because I've had plenty of them say, well, yeah, but the DJ doesn't want to do this, doesn't want to do that. Well, you're working for someone.

I mean, where else can you go and get paid a great deal of money and not want to cater to them. You know what I mean? We really cater to the clients. I think that's the big niche that we're known for.

M B: If people want to check out more about Sophisticated Gents, what's your web address?

F S: The short way to my website is GentsDJ.com.

M B: Thank you very much. Frederick "The Entertainer" Smith from Sophisticated Gents Entertainment.

F S: Thank you. Appreciate it. **MB**



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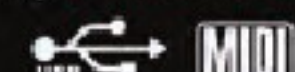


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How Networking Could Save Your Life

GOING BEYOND COMPETITION TO COOPERATION

By Chuck "The DJ" Lehnhard

I have been a full time DJ for 28 years; longer if you count my first DJ job in 1969. I am here to tell you that there was no way could I have survived this long without the help of other DJs.

Networking. It is a key word in our industry and many know how important it is to network and to get in good with the local venues, photographers, florists and caterers, just to name a few. They are great and very important for your livelihood. But in my book, when it comes right down to it, no other group is as important in networking and building relationships than your local competitors: the DJs around the corner from you.

Getting to know DJs from around the world is also important

lunch together and see if he or she networks with other DJs, and if so, get their names and add them to your networking list.

Make a point of getting a card from the local DJs you see at hotels or events around town. Don't bother them during their event, just get a quick card and follow up later. Look them up on Facebook, Yelp, LinkedIn or the Internet. Is there a local ADJA chapter where you live? Join. It doesn't matter where you find them, but it does matter that you make a connection. Don't just email or call them once. Keep trying; it will pay off.

I could share a zillion stories, but instead I will try and make my point with just a couple, and those in their short versions:

It was a dark and stormy night. Rain pouring down in the dead of December. Trees are falling, roads are washing out, truly scary stuff! I made it to my event, a company Holiday party. But I had been so stressed out about the situation that I forgot to pack my CDs! Driving back home through all of that and hoping I could make it back in time, or at all, worried me. I made a call to my DJ bud Phil. He was available to drive to my house, get my CD case and bring it to me as I set up.

Or the time that I plugged into a drop box at a hotel, fired up my amp rack and low and behold, they gave me 220 and my amps fried. I called another DJ bud and he had his wife bring me a new amp to use.

Ever show up to an event when, out of the blue, they tell you that they need three extra mics, or want to hook up a musician to your system? Make a call and one of the DJs in your circle can bring you that extra gear you might not have in your vehicle. Next time, it might be you returning the favor.

There are other stories I could share to make my point, and yes, even though the situations involved could have been prevented by me that is not the point. The point is, that for whatever reason I had a problem at an event, a local DJ with who I networked with helped me out. I am willing to bet that very few DJs have ever had 100% of their events go off without a hitch. Many times I bet you hope and pray to make it through an event, when all that stress could have been avoided by calling a DJ friend and having them bring you what you needed. You can never have to

many DJ friends.

When I moved from California to Maui, I made a post on the ProDJ.com site asking if there were any Maui DJs there that could give me some insight. DJ SkinnyGuy, a.k.a. Randy Bermudez, got back to me and helped me with any questions I had. When I got to Maui, he even offered to lend me gear for my first event if my gear did not arrive in time. One time he was willing to drive half way around the island because I needed a power cord. Networking.

When you start approaching others, bear in mind that it sometimes takes a long time to get people to come around to the advantages of networking. When I was on Maui it took DJ Alan almost two years to finally return my calls, emails and posts to him! But once he did, we became close friends and we still talk at least twice a week even though I moved back to California.

and I will get back to that, but right now let's focus on the local companies, the ones in your area that you compete with day to day.

I have talked to many DJs who tell me that they don't network or get to know the other DJs in their area because they are competition; the "enemy," the ones to be put out of business. To me this seems short-sighted because nowhere else will you have a stronger support system, back-up plan or referral base than with your fellow DJs.

I do understand not everyone will get along with everyone, and for every five DJs you connect with, there might be ten you don't. But the ones that you do hit it off with will be there for you, and hopefully you for them.

It may take a concerted effort on your part. Try hosting a pizza night at your office, or a golf day, or a "Game Day" get-together in your man cave. You can even just start with one other DJ. Go have



Let's talk about that move. After being on Maui for eight years, my wife and I decided to move back to the mainland. At 55, thinking about re-starting my DJ business wasn't an overly appealing idea. The remedy? Call up Phil Trau, one of the DJs that I know in the area I was moving to, and ask him if he would hire me as one of his DJs. Done deal. We were on a plane. Networking.

Jump back to Maui for a second. What about all those DJs that I have met over the years at the Mobile Beat convention, or on websites or on Facebook that I became friends with? DJing on Maui I did 95% destination events. Brides and grooms from all over the world would come to get "Maui'd" Because of my prior networking sometimes I would contact a DJ in another state and tell them I am doing a wedding for a bride from "wherever" and ask if there were any local songs or styles I should know about to better entertain my clients. On the flip side, I can't tell you the number of DJs that contacted me asking about Hawaiian music for a Luau party they were doing, or a good place to get some aloha wear for the event.

Some examples: Being from California, I used to think "beach music" was The Beach Boys, Jan & Dean and so on. Who knew that in the Carolinas they have their own type of "beach music" that has nothing to do with The Beach Boys? Called my friend DJ Art in North Carolina and I learned all I needed to know. Not just from some list on the internet but from a DJ who is playing it and knows what works on the dance floor.

The song "Home For A Rest" by Spirit of the West was huge in Canada and all I had to do was send an e-mail to Patrick Smiley up

there asking what songs rocked his local weddings. "Hey, Naveen Sharma, I have an Indian wedding coming up where they want some Bollywood music; got an idea?" I got a \$100 tip that night. Networking.

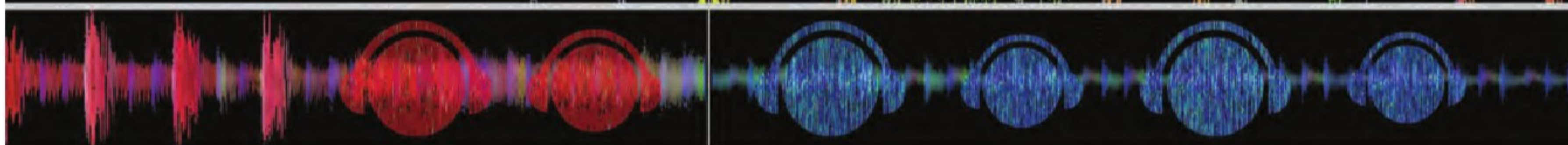
Could I have learned some of these things on my own? Just go by some Top 40 music list online? Sure, but isn't it much better to be able to talk to other DJs who are playing this stuff and to find out what is working on the dance floor at their events? Real-world experience.

Want to learn a new way to do something or a new twist on something that you already know? Now that you have those DJ friends, go out with them to their event or bring one with you to your event. Work together. Don't even make it a money thing, you shadow him, he shadows you and it all balances out. Get a new hint and share. Do not be afraid to share it make us all better and stronger. It raises that "bar" we all talk about just a bit more.

Is any of this ground-breaking, earth shattering, OMG-new? No, networking has been around for a long time, but it is something that we need to be reminded of, and it needs to be worked on. In this economically challenging time, it is more important than ever.

Building a network of DJs will not only help you to become a better DJ, but with all the combined knowledge, will make you more valuable to your clients. And it might even save your next event, which in our world, is like saving your life. **MB**

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Everyone Has a Love Story to Share...

...AND A SONG TO GO ALONG WITH IT

By Jay Maxwell

Love is perhaps the most powerful four-letter word in the English language. We use it in many contexts, ranging from a way to state how we feel about chocolate, to how we feel about our spouse. If we say we love chocolate cake it does not mean that we feel so passionately about it that we would want to spend our entire life with that piece of dessert. If you ask someone how they felt about a recent theatrical release, to give a positive review they might say, "I loved it." Yet the attachment they have for the movie cannot be compared to the love a parent has for their children. When it comes to the type of love that I have for my wife, it is more than just a four-letter word, it is a forever word.

At many wedding ceremonies, as we witness the union of one man and one woman, we often hear the scripture found in I Corinthians 13 about the meaning of love, that Christians and even non-believers alike agree speaks volumes of truth. It states that love is patient and kind. It also bears the truth that it never fails, always protects, perseveres and always gives us hope. The lasting message in this letter from the apostle Paul found in the New Testament is the last verse, "And now these three remain: faith, hope and love. But the greatest of these is love." There is no doubt in my mind, that through the ages, the greatest of these is love.

One of the best perks of being a disc jockey whose specialty is weddings is hearing the love stories from brides and grooms, as well as being able to be a part of their wedding day when they express to the world that they have found their one true love. From the first time that we meet a couple at a bridal fair, instead of bombarding them with our sales pitch, we ask them to tell us a portion of their love story: either how they met each other or the unique way that he proposed to her. It is amazing how exciting the stories are to hear. There have been times that I almost forgot to tell them about our services after hearing their tale of romance. My favorite story of love however, is my own.

When I first saw Donna, the woman that would later become my wife, it was hard to imagine that someone that beautiful actually existed. I had seen pictures in magazines before of beautiful women, but was told (even before Photoshop) that the photographers had used their magic to enhance their looks. To think that someone so beautiful was even in my presence was



Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, *Play Something We Can Dance To*.

Seventy Sweet Musical Treats

	SONG TITLE	ARTIST	YEAR
1	AT LAST	ETTA JAMES	60
2	HAVE I TOLD YOU LATELY	ROD STEWART OR VAN MORRISON	93 / 89
3	CAN'T HELP FALLING IN LOVE	ELVIS PRESLEY	62
4	COME AWAY WITH ME	NORAH JONES	2002
5	WHEN YOU SAY NOTHIN' AT ALL	ALISON KRAUSS	95
6	LET'S STAY TOGETHER	AL GREEN	72
7	BETTER TOGETHER	JACK JOHNSON	2005
8	FAITHFULLY	JOURNEY	83
9	MAKE YOU FEEL MY LOVE	ADELE	2009
10	UNFORGETTABLE	NAT & NATALIE COLE	91
11	WHEN A MAN LOVES A WOMAN	PERCY SLEDGE	66
12	WONDERFUL TONIGHT	ERIC CLAPTON	78
13	SHE'S EVERYTHING	BRAD PAISLEY	2006
14	ALL MY LIFE	K-CI & JO JO	98
15	MY BEST FRIEND	TIM MCGRAW	99
16	I DON'T WANT TO MISS A THING	AEROSMITH	98
17	I'LL BE	EDWIN MCCAIN	97
18	CAN'T FIGHT THE FEELING	REO SPEEDWAGON	85
19	YOU ARE SO BEAUTIFUL	JOE COCKER	75
20	YOU'RE THE INSPIRATION	CHICAGO	85
21	WANTED	HUNTER HAYES	2012
22	CAN YOU FEEL THE LOVE	ELTON JOHN	94
23	CRAZY LOVE	VAN MORRISON	70
24	LOVE LIKE CRAZY	LEE BRICE	2010
25	I COULD NOT ASK FOR MORE	EDWIN MCCAIN	99
26	ANGEL EYES	JEFF HEALEY	89
27	I CROSS MY HEART	GEORGE STRAIT	92
28	THOUSAND YEARS	CHRISTINA PERRI	2012
29	BECAUSE YOU LOVED ME	CELINE DION	96
30	TAKE MY BREATH AWAY	BERLIN	86
31	I KNEW I LOVED YOU	SAVAGE GARDEN	99
32	COULD I HAVE THIS DANCE	ANNE MURRAY	80
33	THIS KIND OF LOVE	SISTER HAZEL	2008
34	LOVESONG	ADELE	2011
35	EVERYTHING I DO (I Do It For You)	BRYAN ADAMS	91

	SONG TITLE	ARTIST	YEAR
36	GROOVY KIND OF LOVE	PHIL COLLINS	88
37	FROM THIS MOMENT ON	SHANIA TWAIN	98
38	LOST IN THIS MOMENT	BIG & RICH	2007
39	MOMENT LIKE THIS	KELLY CLARKSON	2002
40	HERE AND NOW	LUTHER VANDROSS	90
41	ENDLESS LOVE	DIANA ROSS/LIONEL RICHIE	81
42	DON'T KNOW MUCH	LINDA RONSTADT/AARON NEVILLE	89
43	UP WHERE WE BELONG	JOE COCKER	82
44	IT'S YOUR LOVE	TIM MCGRAW/FAITH HILL	97
45	ALWAYS AND FOREVER	LUTHER VANDROSS	94
46	SEA OF LOVE	HONEYDRIPPERS	85
47	YOU SEND ME	SAM COOKE	57
48	IT HAD TO BE YOU	FRANK SINATRA	79
49	AMAZED	LONESTAR	99
50	YOU AND ME	LIFEHOUSE	2005
51	MAKING MEMORIES OF US	KEITH URBAN	2005
52	TRULY MADLY DEEPLY	SAVAGE GARDEN	97
53	TUPELO HONEY	VAN MORRISON	71
54	I SWEAR	ALL-4-ONE	94
55	WHEN YOU GOT A GOOD THING	LADY ANTEBELLUM	2010
56	CARRYING YOUR LOVE WITH ME	GEORGE STRAIT	97
57	STUCK ON YOU	LIONEL RICHIE	84
58	VERY THOUGHT OF YOU	NAT KING COLE	54
59	YOU HAD ME FROM HELLO	KENNY CHESNEY	99
60	LOVE ME TENDER	ELVIS PRESLEY	56
61	LOVE OF A LIFETIME	FIREHOUSE	91
62	COME RAIN OR COME SHINE	BILLIE HOLIDAY	55
63	KEEPER OF THE STARS	TRACY BYRD	95
64	LADY	KENNY ROGERS	80
65	YOUR EVERYTHING	KEITH URBAN	2000
66	YOUR LOVE IS KING	SADE	85
67	I LOVE THE WAY YOU LOVE ME	JOHN MONTGOMERY	93
68	BEAUTIFUL IN MY EYES	JOSHUA KADISON	94
69	I CAN LOVE YOU LIKE THAT	JOHN MONTGOMERY	95
70	WHEN I FALL IN LOVE	NAT KING COLE	56

enough to make my heart skip a beat. Of course there was no doubt in my mind that she must already be involved with someone else, and even if she wasn't, there was no chance for someone like me to woo her heart. Imagine my surprise when I learned that she wasn't attached at the time. Imagine my further surprise when she said that she would have dinner with me.

We went to a small Greek restaurant and then to see the play *The Beauty and the Beast*. The real Beauty that night was not on the stage, she was sitting by me. My only thought was that it must be a dream. If it was just a dream, then I thought, may it last all night. It lasted more than just one night. It lasted for a year. What a wonderful dream that first year was for me, but after one year our relationship appeared to be over. The year we were not together was the longest year of my

life. At the start of 1990, the #1 song on the radio was "Love Will Lead You Back" by Taylor Dayne. It may have been a coincidence that it was when that song topped the charts that we got back together, but we claimed that song as our song because it told our story.

God truly does have a wonderful plan for all of us, but it is difficult to see at times when we don't understand His perfect way. The year we were apart was simply His way of ensuring that once we were back together, that each day would be lived to the fullest in love with each other. How I do love her! From the day she slipped her late father's wedding band onto my ring finger (which has never, not even for a second, left my finger) she has had my heart, my devotion, and my undying love. For twenty-three years (and still going strong) our love story has been just like our first dance song at our wedding, "A Groovy Kind of Love."

Music has often been referred to as the soundtrack of our lives. It makes driving to work more enjoyable, the steady beat makes us want to dance, and some songs have lyrics that tell our story. Love songs often tell the story of someone's romance, the message in the words conveying the deep feelings of how one person feels for another. The songs featured in this issue's list represent some of the most-requested songs when someone wants a slow love song. All these songs have lyrics expressing feelings of love that run deeper than just the way someone feels after eating a really good piece of chocolate cake. Love songs provide the opportunity for lovers to hold each other closer. While a DJ's job is to create a party atmosphere, he or she should always remember to mix in a few love songs. After all, this may be just the type of music that someone wants to hear when they insist, "Play Something We Can Dance To!" **MB**

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Better DJing Through Video

BRIAN S. REDD TAKES HOME-GROWN VIDEOS WORLD-WIDE

By Mike "Dr. Frankenstand" Ryan

Google "DJ product reviews" and the site displays "about 41,000,000 results." It's doubtful that there are actually that many, but arguably the most popular reviewer is Brian S. Redd.

Getting him to talk about talk about himself is like trying to straighten out an extension cord full of kinks. It's not that Redd is shy; he's a DJ, how could he be?

In fact, until a few years ago, his

DJ called 'ADJ University' where you watched these online courses, took a quiz and got a diploma and ADJ University t-shirt. On her first day of high school she spotted a student wearing one of those t-shirts. She introduced herself to him and then had to prove she was actually my kid. Pretty funny stuff really."

Redd says his video fame happened by accident. "It's pretty funny. Back in 2007, I [posted] some mobile DJ videos that were actually in response to what Jonathan, a.k.a. DJ Tutor, was doing at the time. Then, others followed and we

I have no idea how many of my videos are product-specific demos."

Just how popular is this Milwaukee mobile DJ? One of his video reviews got a quarter million hits. That's pretty impressive by anyone's standards, but brag about it he won't: "Well, there's one that's got numbers like that. Most have more modest hits. Really I'm just happy that people watch at all. There are guys out there who are trying very hard to get an audience going and it's just sort of worked out for me. So, with that in mind, I consider myself very lucky to get that kind of attention on my channel."

Redd's popularity is also worldwide. When he had a stroke, fans sent him get-well messages from places as distant as the Middle East: "The one that sticks out in my mind most was from a viewer who wrote something like 'We are all praying for you and love you here in Pakistan.' I remember reading that and thinking to myself 'That's awesome!' Some of the messages came from places I had to look up because I had never heard of them."

Redd has a unique way of connecting with the viewer. When he looks into the camera and speaks, it feels like he's talking directly to you.

I asked Redd what video tips he could share with aspiring product reviewers. "Everyone learns differently, so I take that into consideration when making a video. You shouldn't assume anyone knows anything either, so it's important to break things down quite a bit for the viewer. The other thing is I try to present my opinions as just that, opinions. I'm not preaching gospel here so I try to use phrases like "I think" or "I feel." I don't know everything, so I try not to come across as a know-it-all."

Redd is also modest about his "on-air" skills: "Sometimes I'll cram on information before I shoot, like on anything DMX, because I've found I can only retain that information long enough to make a video.

own daughter didn't even know how famous he has become. "I took her out to California for spring break. We attended a little DJ trade show out in Moreno Valley (sponsored by Six-Star DJ) and people wanted pictures with me and such. It kind of freaked her out, but if you ask her today, she thinks it's pretty cool.

"I did a video project with American

got a little community going. It was more about "How To" back then. After about a year, Jonathan and I started getting approached by the industry to do demos or even just do some product placement and it took off from there.



Mike Ryan started out writing for news radio, and has been a DJ in the SoCal radio market on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands.

However, most everything is improvisational, which I feel keeps it natural. If I mess it up, I can always reshoot it."

Redd has started a video review tsunami. I told him of a recent video review by DJ George where he mentions Redd and a review on the same product. Redd says it's very cool to inspire people: "This type of 'punk rock' video format is a lot of fun to do and I feel someone like a DJ would be a natural fit for this medium. Just like DJing, everyone has their own style and formula and that's what keeps it interesting

Redd is now one of a handful of what I call "sponsored DJs." He happens to be hooked up with the biggest DJ product and lighting company in the world, American DJ. "ADJ is my only paid gig. Everything else is just to bring attention to the cool stuff I like."

Other DJ companies like Redd's videos too. Speaking as a manufacturer myself, I get e-mails from all over the world with DJs telling me that they saw my speaker stands on a Brian Redd video: "Oh yeah, [manufacturers] love to see their products in my vids. I currently do Scrim King, RCF, Marathon, Line 6, Global Truss America, Pioneer, V-Moda, Top Hits USA, Promo Only, Prime Cuts, Full Tilt Remix, Colorado Sound 'n' Light, American Audio, Gruvgear and Frankenstand. I've also done Chauvet, Denon, Hercules, DJ Skirts, Mastermix, NLFX Pro, X-Laser and a bunch of others. I'm sure there are more, I just can't think of them."

With some 1,500 videos to date, Redd says he can't respond to each and every comment: "I try to steer everyone to Facebook so they can message me and we can have a conversation about whatever is on their mind. Even then, sometimes it takes me a while to get to all of them, but I really do my best. My favorite messages



are when someone says, 'Hey Bri, I've got a quick question.' As you can imagine, there are rarely quick answers to those questions."

Product reviews like those on sites like Consumer Reports or Angie's List are very popular these days, but Redd doesn't list cons about the products he reviews (if there are any): "...my rule is I won't do a negative review which means I try my absolute best not to accept any products that I either don't see value or believe in. If one slips thru the cracks, then I do that company the common courtesy of not doing a video on that particular product."

When asked if his video skills could translate to a television gig, he answers, "I don't know how I would act if someone actually wanted me to rehearse lines. What I do on my channel, as I mentioned, is improv. It's kind of like how I romanticize radio used to be in the old days. You just kind of go for it and do your thing. I doubt there is a TV exec who would appreciate a loose cannon like me."

What new videos can we look forward to in the future from Redd? "It's hard to say what's next, but there is always something

new to talk about." How about a book? "Well, I haven't considered a book. I have spoken at a few conventions. It's usually in the form of a seminar on product(s) or general techniques. Sparky B and I just did one in September at BPM over in the UK on 'Hyping the Crowd.' Sparky is a lot better at that than I, but I hosted it and threw in my two cents here and there. The full seminar is actually on my YouTube channel if anyone wants to see it."

In one of his videos Redd responded to what he calls his "haters."

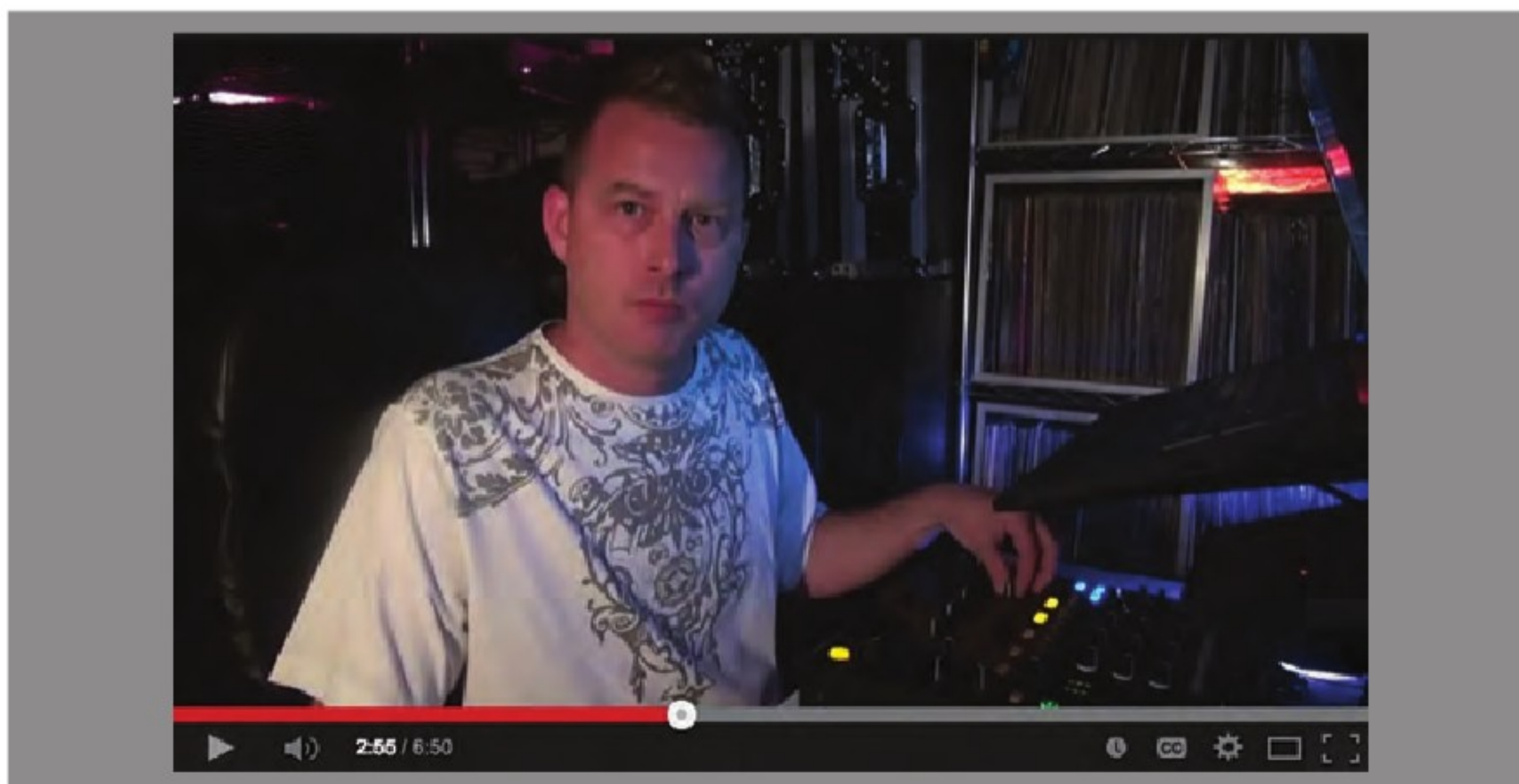
I wondered if they are just crazy people or if they have legitimate gripes or just disagreed with his reviews. "I think part of it is jealousy. Some people can't figure out why I'm getting products and special treatment from the industry, and feel they should be getting it instead. I mean, from a marketing perspective, I understand why companies want to see their products featured on my channel. The big mystery to me is why I have the viewers I get."

Being so popular, does Redd ever find himself in awkward situations with "stalkers"? "Nah, I get people who approach me at DJ conventions and I dig that. It's cool to hear their stories and get constructive feedback."

I asked Redd if he had one message to people reading this article: "Hmm, maybe to just be patient, do what you love and do it well. Everything else will just work itself out."

Redd always ends his videos with a certain sign-off. "That's a quote from Jonathan Elaskins, a.k.a. DJ Tutor. We used that phrase as a symbol of unity and community back in the old days. It just kind of stuck."

So like Brian S. Redd says: "Practice and enjoy." **MB**



Invest in Yourself: Add Value to You

By Walt Grassl

Karl and Bob were good friends when they attended college. After they graduated from college, life happened and they slowly lost contact. They reconnected at their 20 year reunion. They were working for similarly sized companies, graduated with nearly identical GPAs and had the same work ethic. However, for some reason, Karl was two levels higher in his organization than Bob.

At lunch a month later, Karl mentioned he had attended a training seminar in Dallas the past weekend. Bob lamented that, with the downturn in the economy, his company cut back on training, and he hasn't been to a seminar in years. Karl shared that his company had cut back on training as well but that he paid for the training himself.

Bob looked at Karl with a puzzled expression and said he didn't understand how someone would pay for training out of his own pocket. It was an expense he couldn't afford and besides, if the company didn't pay for it, it must not be too important.

Karl challenged Bob to think again. Karl explained that since he started with his company, he has always taken additional training that he paid for himself. He didn't look at it as an expense, but as an investment in himself.

Karl has the right attitude about investing in yourself. Your talent is your best asset. It can't be taxed; it can't be confiscated. You can take it with you, wherever you go. When you invest your time and money to improve yourself and learn new things, it is not an expense—it is the best investment you can make.

Karl proceeded to explain to Bob the four benefits gained from investing in yourself:

1) INVESTING IN YOURSELF HELPS YOU

Investments come in the form of both time and money. You can invest in your mind by going to the library and getting a book to read to educate yourself in any area of improvement. This costs time, not money. You can attend training events that require an investment of time and money. You can invest in your health by taking out 30 minutes a day to go for a walk. You can invest by hiring a personal trainer or joining a gym.

When you enrich yourself, you can feel yourself grow and will feel better about yourself. It contributes to your happiness.

2) INVESTING IN YOURSELF HELPS THOSE YOU TOUCH

When you enrich yourself through your investments of time and money, you improve your relationships with others. Taking time to help others is not only an opportunity to be generous and

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giving with your time, it is almost always an opportunity to learn and grow, if you are present and "in the moment." You may learn new information, gain new insights into how people behave, or develop new relationships. If I help you solve a problem with a spreadsheet at work, I will usually learn something as we figure it out. Instead of, "I have to help you out," I get to help you out and learn. Our relationship improves, as does my knowledge base.

Your investing helps your ability to teach others. You can share what you learn and bring value to others. You become an expert in your "tribe."

3) INVESTING IN YOURSELF HELPS YOUR CAREER

When you invest in yourself it helps your career in two significant ways. It increases your value to your employer because your skillset grows. Maybe more importantly, it increases your earning potential over your peers, who only receive the company-funded training. This translates into you becoming a more valuable asset and deserving of increased responsibility, resulting in increases in job titles and compensation.

4) INVESTING IN YOURSELF HELPS YOUR BUSINESS

Should you choose, or be forced, to become an entrepreneur, the asset that is your talent is transferrable. When you invest in yourself, your understanding of your business environment improves. You are better positioned to run your own business. You not only know what you know, but more important, you know more of what you don't know and will have the mindset

Walt Grassl conquered his crippling fear of public speaking at the age of 50, and through his Internet radio show, "Stand Up and Speak Up," he is determined to help others do the same. Walt's accomplishments include success in Toastmasters International speech contests, performing standup comedy at the Hollywood Improv and the Flamingo in Las Vegas. He is also the author of the book "Stand Up and Speak Up". For more information on Walt Grassl, please visit WaltGrassl.com.

to hire people to help you, rather than try to carry the entire load yourself. You will see hiring help as an investment, not an expense. Your breadth of knowledge will help you develop new ideas for your business and will increase your chances of financial success.

Bob realized that, had he not been trying to get better on the cheap, his career might very well have advanced more like Karl's. With another 20 years left in his career, he vowed to see personal training as an investment in himself, rather than as an expense.

INVEST IN YOURSELF: ADD VALUE TO YOU

Learning doesn't stop with your formal education. Continue to read, take classes and invest in your talents. Your talent is your best asset. Investing in yourself is the best investment you can make. **MB**




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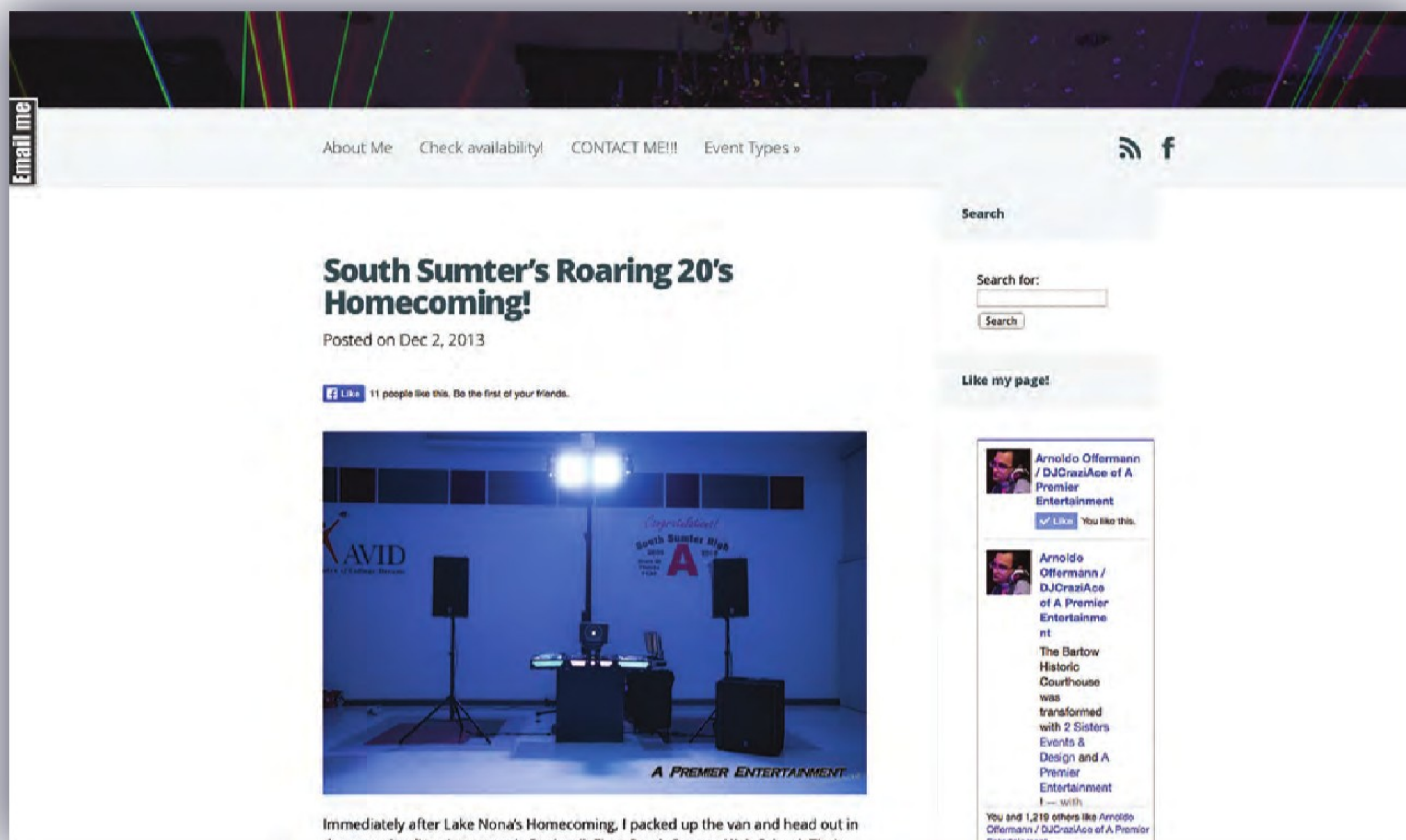


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Blogging: 5 Reasons You Should Be Doing It

CONNECTING WITH CLIENTS IS EASIER THAN EVER

By Arnoldo Offermann



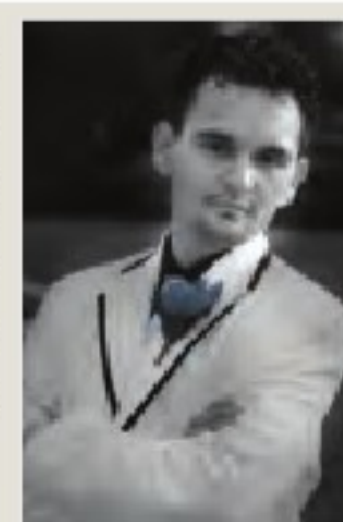
If you've ever checked out my Facebook page or website, then you know I'm a huge proponent of blogging. I don't blog about wedding tips or tricks because my personal statistics show that my clients don't care about that at all. Your mileage may vary, of course. Instead, my blog focuses on my events and what I've brought out for each one in terms of equipment and talent. Each of my blog posts consist of photos, videos (kudos to Greg Tish who started the vlogging concept amongst DJs), and a description of the event itself.

Don't blog? Think you don't have time for it or that it's trivial? Excuses, I say! Let me outline the top five reasons why you should blog, based on my experience. Keep in mind that I use Wordpress, hosted on my own server vs theirs.

1) PERSONAL GROWTH

Just as you wouldn't attempt a workout goal without tracking results, you can't expect to grow as an enter-

Arnoldo Offermann is the creator of the video series **Master School Dances** and author of **R U Rockin' with the Best?! He has helped DJs worldwide become market leaders in school dances. In a soft economy flooded with \$500 school dance DJs, Arnoldo enjoys watching 4SchoolsOnly yield dances of 10-20x that price tag. Learn more about his wildly successful series packed with ideas that actually work at www.MasterSchoolDances.com.**



tainer without some sort of review. Blogging allows you to take some trips down memory lane and hear mixes, MC routines and games you've tried out and review them with a fresh perspective. What did you like? What do you feel you've outgrown? What can you improve on? Not only can you see how you've grown as an entertainer, but sometimes it's just fun to watch our progress in terms of talent and capital...especially with how fast technology is expanding what we do.

2) BUILD POST-EVENT CONNECTIONS

After the event is over, I get busy blogging about it, even if it's just the photos for now and video a few days later. I want the guests to talk about how great the event was and share photos and video clips. Funny enough, as I'm writing this, yesterday's bride and groom took some photos I shot of them pretending to be the DJ and used one of them as their default logo. Talk

about great advertising! My logo is on my laptop skin and as a watermark, and it's now in their default photo! This happens often, too. I love reading posts from people like "Wow—I'll have to call them [meaning us] for my

[fill in event here]!" which, of course, prompts a quick message to them. There's no better time to book a new client than just a few hours after the event they just witnessed is over and they're still wanting more.

If I remember, I'll re-share the blog post on their wall as I wish them a happy anniversary a year later. This sparks conversation, top-of-mind awareness, and usually a lead or two. I also credit vendors that I worked with and share the link with them. They are usually quick to share the link (especially event planners) as they too want to push their work to clients—and I just did the work for them. As they push THEIR services, they use YOUR blog with YOUR branding. WINNING.

3) SEO

Need I explain this? Google LOVES websites that are constantly updated. A blog is no exception, but also seems to fall as an exception to their strict rules. I have posted blogs with duplicate content (sometimes by accident) and Google didn't penalize them; but they'll sure penalize duplicate HTML content. Again, your mileage may vary, but Google Search wets itself when it finds blogs, just my thoughts. With that being said, there are multiple FREE plugins that make SEO management easier than ever, and will manipulate each page of your blog to come up as individual search results. Each post, photo, and video is indexed to allow MAXIMUM exposure as someone who searches in your area. Take your time with tagging your posts: If done right, a client could search for "weddings at XXXX Resort" and see your posts before they see the Resort's page!

Make note of EVERYTHING in your post: location, date, season, even wedding colors. People can get VERY specific with search results. I've seen "red and white weddings in Lakeland, FL" as a search engine hit before. Wow, was that specific, but my site brought the content they wanted so of course they stay and view all the content it has to offer. Remember to link to vendors' sites and ask them to do the same. Build some good "search karma!"

4) VIRAL MARKETING

As you build those post-event connections, you can take advantage of the viral marketing it creates. Watermark your photos, so as people share them, your name appears everywhere. Don't just put your company name, but what you do. Mine says: "Arnoldo Offermann | DJ, MC, Lighting Designer," which pretty much states, in a nutshell, what I do. Use plugins to allow Pinning, G+, Facebook LIKE, and retweets.

Your blog should be a good hub to showcase what you offer, and by using popular social media websites, you can update your blog to support new APIs. It's slightly confusing because you use viral marketing to send people to your blog, but you use your blog for viral marketing as well. Whatever your conversion process is, blogging will be a huge help!

5) EASIER SALES

If properly done, a potential lead will visit your blog and call you asking you for pricing, as they already know what they want.

Don't blog? Think you don't have time for it or that it's trivial? Excuses, I say!

Wouldn't it be great knowing that when someone asks you for pricing, it's because they KNOW you are the best option for them?

However, there's another advantage. I had a client email me about their upcoming wedding with a purple and white color scheme at a popular beach nightclub. She wanted

a monogram and uplighting, but didn't know how it would all look together. Since I've worked there before, I showed her a few weddings I did there with monogram and uplights. One of them even matched her color scheme. Rather than giving her a sales pitch on what lighting can do and what her desired look would look like, or even how my system integrates with the night club's, I just sent her a link to SHOW what I offer. She gets a 100% visual sales experience.

NO ONE in my market does this. It blows my mind, as blogging is simple, cheap, and super-effective. This alone is a great pattern interrupt that makes us stand out to our leads.

So there you have it: 5 simple reasons, which all seem to be common sense; yet many choose not to blog for one reason or another. To whom I respond: It's free, so what do you have to lose except empty weekends? **MB**

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Ultimate Multi-Op Success

SEAN MORRISSEY SKILLFULLY LEADS HIS DJ TEAM

When it comes to DJ companies with multiple systems and DJs, Sean Morrissey has developed a successful philosophy, one that helps him keep his DJs working full time, and uses all their experiences with different audiences to provide the highest quality of wedding reception entertainment. His company, Ultimate Entertainment, is based in Cedar Rapids, Iowa. He shared some of his ideas with Mobile Beat publisher and fellow Iowan, Ryan Burger. Sean will also be sharing his experience through some articles in future issues of MB.

Ryan Burger: Tell me a little bit about how you got into this business.

Sean Morrissey: Oh, originally I got into it in college because it was a great way to meet girls and get free beer. That's how it all started.

R B: Paid to party, right?

S M: Sadly, it's the truth. My 12-year-old son asked me that the other day, and I'm like—I had to edit it—"it was because I love music so much."

It started out as a great college gig and it's just kind of grown into something on a bigger scale.

R B: So you are in our backyard...

S M: We do, actually, quite a few receptions in Des Moines. Cedar Falls is our center of operations, but we will do receptions from Des Moines and then east to the Quad Cities and north.

We run 15 different systems. We have two different photo booths. We have a staff of 22 full-time DJs. We don't contract out to other DJs...we won't send somebody out that isn't representative of who we are.

R B: That's a point well taken. What else guides how you and your DJs perform?

S M: Our philosophy has always been to focus on the brides. You know, like we were talking about earlier, there's a lot of DJs out there that make the mistake of catering just to their dance floor. Let's say you've got 200 guests there and you've got 50 people dancing to really heavy club stuff, and the DJ thinks, wow, I'm doing a great job. And the mistake he's making is that there are 150 other guests wondering when he's going to play classic rock, '80s, oldies, country—anything other than that particular style of music. So we're constantly working on engaging the crowd as a whole, not just that group of people that are going to dance regardless

of what we do.

...And for some of our newer guys, that's very frustrating, because as a DJ you want to see a full dance floor. You want to see people having fun; you want to see people engaged. But watching people tap their feet or dancing along at their table or the head-bop thing, sometimes that's okay, too.

R B: You also you do a ton of bar business. It may not be as lucrative as weddings, but it keeps your DJs full-time...Tell us a little bit about what you're having them do during the week. I assume karaoke; a little bit of trivia — tell us what an average guy's doing during that week.

S M: That's exactly it. A lot of the karaoke stuff—I mean, that's the nice thing about being in a college town—but of course karaoke kind of fits in a little bit everywhere. We also do some trivia games, some bar bingo; just anything that engages the crowd.

The purpose behind it is really nothing more than getting our name out, and like you said, keeping our guys working. If you take, for example, a Wednesday night show at the OP on College Hill, which is just a huge college bar—it's the very first bar that I started working at back in '91. The clientele is still that early-20s group. It's a huge party, it's a blast, and it has been consistently for years.

That's one kind of show. Let's say Thursday night that same guy does a bar that's a little more blue collar, maybe 30 and up, more of a working crowd. That delivery for him on Thursday is a little bit different than what he did on Wednesday. And then Friday, maybe he does one of our smaller-town outlying areas where it's a lot more rural, it's a little bit more good-ol'-boy/redneck-ish country-rock 'n' roll bar. And they can be a great show as well.

But again, now you've got three different kinds of delivery that you can learn to do, so you appeal to each one of those crowds. You can't do the same show at all three bars because they're very different bars.

Well, if you translate that over to a wedding, every wedding has six different groups of people. There's the bride's family, the groom's family, the bride's friends, the groom's friends, the friends the two of them have gained together, and then the sixth group is like a wildcard, like the parents' friends. You don't know them but they show up with gifts so it's nice to have them there.

And everybody in those six groups, you've got everything from doctors to bikers, from two years old to 102 years old. So if you take the experience that you've learned from those three bars—the college bar, the blue collar bar, and the redneck bar—you can apply that at a wedding because all three of those demographics are going to be at every reception you do, every time.

So now you can pull from that knowledge base, you can pull from that learning how to appeal to different groups of people and make that just a bigger, more successful version

of what you've been doing.

R B: When did you start Ultimate Entertainment?

S M: I started when I moved to Iowa in '91 is when I started Ultimate Entertainment. I'm originally from the Twin Cities, and up there I worked for what was at the time a huge mobile DJ company called Party Music. They represented the biggest Top 40 radio station in that market, so we were crazy busy.

I think we had a staff of about 100 guys, right around 80 to 100 DJs, and I ended up being the sales manager...So my

Everything, again, is consistent in-house. We have 22 different computers that we use for the show computers. That's what goes out to the weddings; that's what goes out to the bars. They're all updated, in sync, together each week. The guys can't download any music onto the computers live at a venue, and that would be because let's say someone had computer 3 at a wedding on Saturday and they downloaded 20 songs that somebody requested. So they thought, oh, gosh, I'm going to put those on the computer, and then he doesn't tell me that, well, that puts him out of sync with all the other computers.

We update weekly. We subscribe to the same thing that



job would be to go in, meet with the bars, and either hire their DJs and bring them into part of Party Music or replace them with our DJs. Either way, we would take over that side of it.

Your average bar owner or bar manager, he focuses on his bartenders, he focuses on his wait staff, he's focusing on his food; he focuses on the things that makes that bar go...But you need to give people a reason to come into your bar...It's the entertainment that draws them in...

R B: So you're making a deal with the bar essentially for them to sub that out to you, to pay you on a monthly or whatever basis just to run their entertainment for them.

S M: What we do, it's a show-to-show basis. Everybody pays us nightly in the bar business. And we come in and we'll bring our equipment in, the systems we use for either karaoke or DJ.

you guys probably do, either through iTunes or some of the different sources out there that supply radio and bars and clubs and stuff like that. So everything gets updated usually weekly, if not every couple days depending on wedding season.

R B: Okay. On the gear, you've got 22 shows in similarity of systems?

S M: No. We have 15 DJ systems that can go out. We have 22 computers just because it always is good to have backups.

R B: So in the office, there's yourself, a couple of other salespeople, someone in charge of the warehouse—give me the lowdown of how this big of an operation runs, manpower-wise.

S M: Sure. There's two of us that work pretty much full-time in the office. There's myself and there's a guy named Eric



who's been with me for, oh gosh, I think 13 years. He would be the general manager of Ultimate Entertainment. The staff can kind of come and go as they please. We take care of all the preliminary stuff.

...But between Eric and myself, we coordinate with the brides leading up to the reception. Once we get to within a few weeks of the reception, your DJ has already been assigned by that time, so the DJ has access to everything—any notes, any information. They have access to all of that. And we'll set up a meeting either here at the office or through Skype or over the phone with the bride and her DJ specifically so they can kind of go through all the final details...they get together with the DJ and say, okay, well, this is kind of how I want the night to go. And we tailor their night based on what they're looking for.

R B: Looking at your website it looks like the software that drives you guys in the background is GigBuilder. Am I seeing that correctly?

S M: Yep.

R B: Looks like you've got it very nicely integrated into stuff so it pulls show schedules; the guests can request different places; fantastic-looking website and customized to each of the different markets in the Iowa metros that you're serving.

There's a skin version of the site—DJs, if you're interested, check it out—UltimateEntertainment.cc will get you there.

Is there anything else you want to tell the DJs out there who are trying to grow their businesses?

S M: ...The advice I can give to new guys or to guys that are looking to build, give your clients what they want. Don't get caught up in ego. This business, it's all about ego. I got 22 guys that work for me, and trust me—ego.

And it's okay, because you need a little bit of ego to do this. You've got to be the loudest person in the room because you're gathering that attention to move forward with what you're doing. But don't get so caught up it that your way is the right way or what you're doing is what everybody wants.

You want to always remember that aside from the future possible birth of their children, this is your bride's biggest day. This is the day they will look back on and they will remember the rest of their lives. So you want to make that day what they're looking for. Your average girl starts thinking about her wedding at around age 12. Guys think of it the day we ask and the day we show up.

But your job is to make that bride's day exactly what she has in her mind and make it perfect every single time. My wife gives me crap that I still personally get nervous before weddings I do, and my wife's like, why are you acting like that? You're older than the bride; you've been doing this longer than the bride has been alive.

I'm like, it's her day. This is the day you look back on and you think about and you remember what happened, and your guests will remember.

We had a guy stop into our office just last week—in fact, it's on our Facebook page—we did their wedding back in '01 or '99. And he stops in with his little kids and he says, hey, I just want to let you know it's been 10, 12 years; people are still talking about how much fun they had at the reception, just want to thank you.

R B: Fantastic.

S M: Yeah. It's kind of cool. **MB**

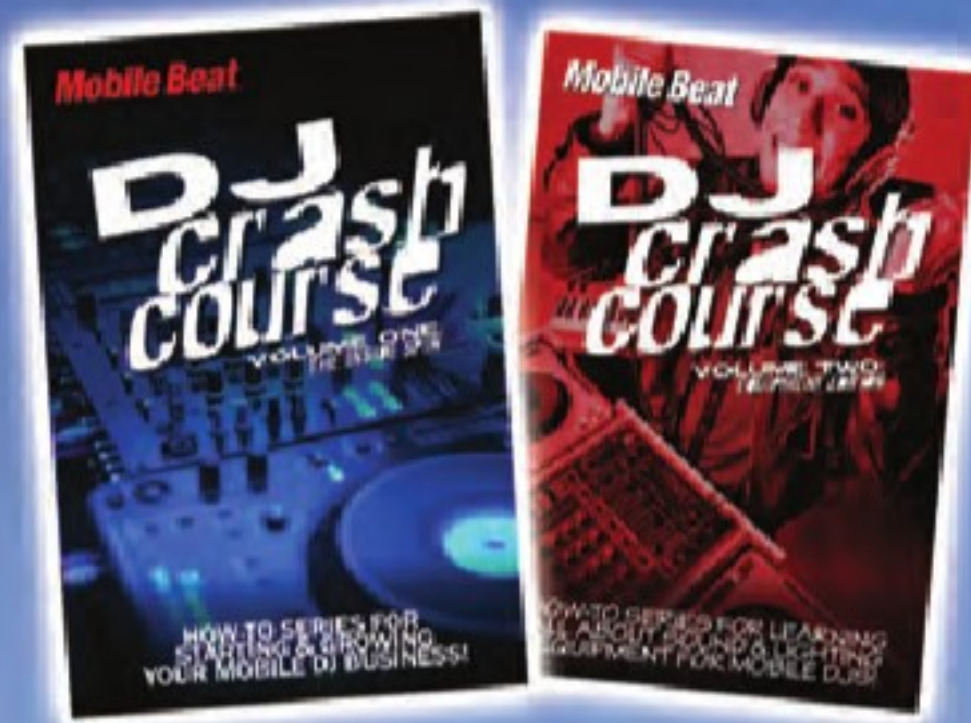
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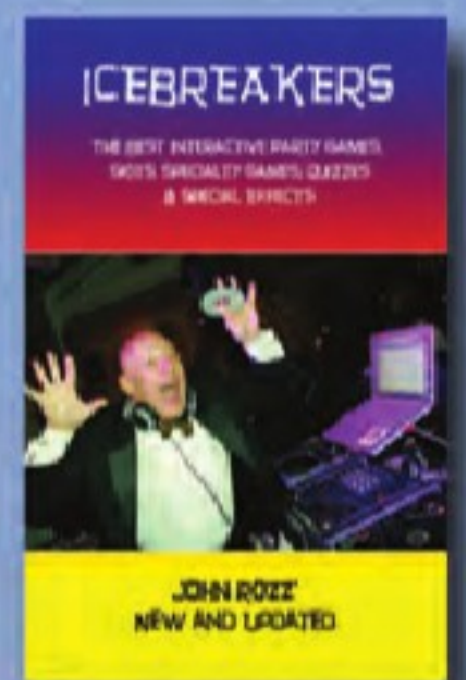
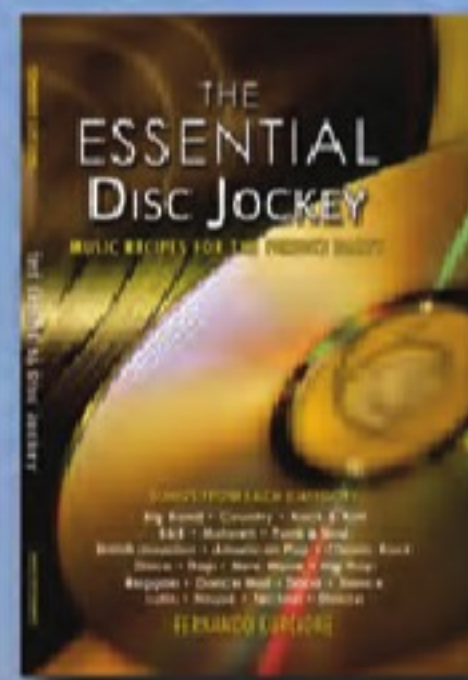
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ADJ Continues Popular Live Learning Seminars at MBLV18

Continuing their commitment to education, ADJ will present the next wave of Live Learning seminars at Mobile Beat Las Vegas. These pioneering seminars provide DJs with an opportunity to gain hands-on experience with the latest lighting and trussing technology, with separate sessions devoted to ADJ's MyDMX 2.0 lighting software; Elation Professional's Compu Show DMX software; hyping the crowd; ADJ's WiFLY wireless lighting technology; and how to efficiently and profitably use trussing products.

The ADJ Live Learning seminar schedule is as follows:

Wednesday, February 4th

- 12:40 PM: Advanced myDMX 2.0 Training with Edgar "DJ Etronic" Bernal
- 1:40 PM: Mobile Lighting & Trussing Solutions Featuring ADJ & Global Truss America Products with Arnoldo Offermann
- 2:40 PM: Hypeing The Crowd Using Emcee Skills and Distributing Swag with Sparky B

Thursday, February 5th

- 12:20 PM: Advanced DMX Lighting Control Software Training Using Elation Compu Show with Arnoldo Offermann
- 1:20 PM: ADJ WiFLY Wireless DMX products: The Wireless Advantage & How-to with Marco Oceguera
- 2:20 PM: Thinking Outside The Box: Different Ideas Using Trussing At Your Gig To Help You Be More Efficient And More Profitable with Arnoldo Offermann

In addition to these Live Learning seminars, ADJ is sponsoring a regular sponsored seminar entitled, "Moving Heads: Choosing The Right Fixture For Your Event," given by Arnoldo

Offermann of Master School Dances, a leading authority on school dances, based in Central Florida. This seminar will be at 3:45 on Wednesday, February 4th.

All Live Learning seminars will be conducted at the ADJ booth on the show floor except the ADJ sponsored seminar, which will be in the Grand F Ballroom. DJs who bring their laptops (PC or Mac) with them to the myDMX 2.0 and Compu Show seminars will have free demo software loaded on their computers. Space is on a first-come, first-served basis, and DJs are encouraged to sign up at the beginning of the show. The ADJ Live Learning seminars are free with an MBLV18 show badge.

"We debuted our Live Learning seminars back in September at the Las Vegas DJ Show," said Alfred Gonzales, national sales manager for ADJ USA. "There was such a positive reaction to our hands-on seminars that we wanted to provide new content for the Mobile Beat Show. Everyone knows, if you really want to know how to do something, the best way to learn is get hands-on experience from the professionals. The ADJ staff is very excited to share our knowledge to help entertainment professionals at the Mobile Beat Show grow their businesses."

ADJ product specialist and four-time DMC Champion, Edgar "DJ Etronic" Bernal will be conducting the session on advanced myDMX 2.0 training. Marco Oceguera, also an ADJ product specialist, will be discussing ADJ's WiFLY battery powered, wireless DMX technology and how to get the most out of wireless lighting. ADJ's party host and veteran party starter, Sparky B, will share his extensive knowledge about hyping up and keeping a crowd on your side during an event. He'll also talk about using swag to your advantage.

www.adj.com

TRUSST® Forms Backbone of "Best Small Booth Design" at LDI

CHAUVET® DJ won the Best Small Booth Design Award at this year's LDI Show, reflecting not only the booth's stunning appearance, but the fact that it effectively showcased more than 85 lighting fixtures, representing an explosion of new technologies, in a space totaling only 400 square feet. While much



attention was paid to its creative design and spectacular light show, the award-winning booth also owes its LDI accolade to an "underlying hero"—a sturdy and ingenious trussing system designed by CHAUVET DJ Senior Product Manager Allan Reiss, built with products

from TRUSST, a sub-brand of Chauvet.

According to Reiss, the TRUSST products' light weight, flexibility and quick assembly made it easy to erect a truss structure that fulfilled his design vision, while also being able to work in the allotted 20-foot by 20-foot space. In constructing the CHAUVET DJ booth, Reiss used a total of 60 pieces of truss, consisting of straight pieces at various lengths, corner blocks, hinges, base plates, and 2-way and 3-way corners.

The basic booth configuration was a small truss ground structure with four legs, which was distinguished by a grand, commandingly angled roof that swept outward and upward from the rear. The roof was connected to the ground structure in the back eight feet off the ground, and tilted at a 45° angle so that it formed a ceiling, which ascended to 20 feet in front. Soaring above the show floor, the slanted roof was visible from the main entrance to the exhibit hall, appearing as a color-changing beacon to draw LDI attendees to the CHAUVET DJ booth.

Working with TRUSST products made the job go smoother and faster, Reiss said. The TRUSST brand features rugged but lightweight modular components that can be combined in virtually any configuration to meet all types of rigging needs. The truss pieces utilize a conical connector system, which allows for greater security at stress points, quick assembly and more versatile rigging options.

"The best part of using TRUSST for this build was the ease of assembly," said Reiss. "This is due to the conical system, as well as the fact that the different truss pieces can be assembled in any orientation because they have 'webbing' or cross braces on all four sides. This made the booth assembly go up very quickly, which saved us time and, thus, money."

www.trusst.com

Game Show Mania Is Back!

By Ryan Burger

Over 15 years ago when our company started coming to the MBLV shows back in the days at the Tropicana, one of the first people I started doing business with was Creative Imagineering's Game Show Mania. They got me excited about non-DJ game show gigs. Around this same time on TV, game shows were coming back in popularity and I could recreate them for my clients.

Doing Game Show Mania gigs became a fun outlet for me to do more than DJ work. It allowed me to be creative and provide the dinner time entertainment for many events, along with the DJ service that played the dance after dinner for the corporate party. I started out with a GSS3, quickly moved into a GSS4 more high tech system and also got into using FaceOffs and many other game show options with hardware and software by Game Show Mania. Dean and John from Game Show Mania led the industry and showed many DJs ways to make money without "just being a DJ."

Fast-forward 15 years and a new force has come back into the industry upon acquiring Game Show Mania. With Creative Imagineering doing much of the technology, this new team has taken and modernized the look and much of the tech that runs the game shows.

They come from a background as one of Dean and John's largest customers and have taken these shows way beyond where they originally came from.

Jeff O'Lear (Game Show Mania, LLC. President) purchased the

company from John Holland in September of 2013 and has essentially merged with Creative Imagineering. Jeff is working with John Holland and David Johnson of Creative Imagineering on exciting new updates as well as a brand new Game Show (podium) called "Head to Head." The merger will bring new products as well as updated versions of the already road-worthy Game Show Mania line.

"We want to keep our connection with the DJ market as well as manufacture a new "Pro Line" for game show producers who want customized podiums and software." Look for all of the new exciting changes in 2014.

The NEW Game Show Mania will be at MBLV18 showing some of their newest technology and talking with DJs about all the power that comes with being a Game Show Mania DJ. Check them out when you get there or check them out online.



www.gameshowmania.com

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Driving Your Ears in Style

V-MODA'S CROSSFADE M-100 HEADPHONES

By Michael Buonaccorso Jr.

Over the past several months, I had the privilege to test drive V-Moda's flagship headphones, the Crossfade M-100s. With editors' choice awards from many major publications, plus rave reviews all over the internet, I wanted to see what all the fuss was about. Here's what I found.

PACKAGING

The designers at V-Moda were very generous when it came to deciding what to include in the box with the M-100s. Even the packaging itself is very creatively designed, with a red ribbon that you have to cut to get into the box, and a leather carrying handle on top.

But the surprises don't stop when the box is opened. Inside, I found a very nice hard shell storage case. This case zips up to snugly protect the headphones and cables. I tested the durability of this case by placing it in the bottom of a gig bag, and after several trips, the headphones were more than adequately protected. This is a nice upgrade over many other headphones

in this price range, which only include a soft bag that doesn't do much in terms of protection.

Also included in the box is a SpeakEasy cable, which has an in-line microphone and button. The button allows control of several smartphone and tablets, including Apple, Android, Windows, Kindle and Blackberry models. While this cable has little use for DJs, it is nice to be able to use a personal electronic device with these headphones outside of DJing.

A SharePlay cable is also included. This cable basically acts as a splitter, allowing the user to share music with others, or DJ tandem without adapters. A DJ-essential, high-quality, gold-plated mini-to-1/4" adaptor is also included in the package.

ADD-ONS

The provided M-100s also came with the CoilPro cable. This optional accessory upgrades the standard cloth cable included with the headphones to a high-quality Kevlar-reinforced coiled cable with a 1/4" adapter, designed for DJs and musicians. Featuring TwistLock Technology, the cable locks into the headphones to ensure that it never untethers. The coiled cable stretches from 47 inches to 12 feet in length. In testing at several gigs, it quickly became clear that this cable is an essential for DJs.

V-Moda also sent along an optional BoomPro mic. This boom mic attaches to the headphones and integrates a decent quality microphone into the headphones. It's designed for gamers, but in a pinch it could serve as a good emergency back-up microphone.

STYLING

The V-Moda Crossfade M-100s that I tested came in an attractive matte-black finish. Other available colors include Shadow and White Silver. The faceplates on the earpieces are unique, as they can be ordered in a variety of different colors, ranging from croc skin red to brush metal. One unique customization feature is that the side plates can also be custom ordered with text or a design on the sides. The company or personal brand logo can be uploaded right on the V-Moda website, and at no additional charge, added to an order.

SOUND QUALITY

V-Moda boasts that their M-100s feature a 50mm dual-diaphragm sound driver. With separate inner and outer rings, bass is prevented from bleeding into mids and highs. The headphones also feature analog noise isolation, blocking



out sound without using batteries. In my testing, these headphones sounded truly wonderful in almost any situation. From airplanes to behind the DJ booth, these headphones never failed to perform beautifully.

ERGONOMICS

The headphones fit nicely on the head, and are a comfortable fit at that. Of course, for the working DJ, these headphones will be on and off so many times that comfort is probably an afterthought. It is still worth noting, however, that V-Moda has filled the earpieces with BLISS Memory Foam. These cushions are designed to naturally adapt to your ears. The adaptation not only makes the headphones comfortable, but also cancels out outside noise very successfully. The headphones also fold nicely into themselves to fit into the included case. This saves space in our gig bags.

One complaint I had was that the earpieces do not flip back completely. Looking at the design of the headphones, they appear to flip back, but the cable limits the rotation to about halfway. It would be nice to add this capability in the future, because many DJs enjoy flipping one earpiece back, and placing it to their ear instead of putting the headphones over their head.

DURABILITY

The M-100s were clearly designed with durability in mind. In fact, V-Moda claims that they can survive over 70 drops on concrete

from a six-foot height. The Kevlar-reinforced cable has been designed to bend over 1 million times without shorting. And the headband can bend flat 10 times without deformation. I didn't personally verify all these claims, but I can say that in the 5+ months I've had these headphones, they are well-built and don't have that cheap feeling that so many other brands have these days. With a steel frame and the included protective case, I see no reason why these headphones would not serve the user faithfully for many years to come.

VALUE

With an MSRP of \$310, the V-Moda Crossfade M-100s are a serious contender among other headphones in the same price range. The headphones come with a two-year warranty, plus an "Immortal Life" 50% guarantee. This means that if in 10 years from now you manage to accidentally damage your headphones, V-Moda will give you 50% off a new set.

With high overall build quality, ability to customize the side plates, outstanding warranty, high sound quality, and superior noise cancelling ability, I believe the V-Moda Crossfade M-100s should be strongly considered as a DJ's go-to pair of cans. **MB**

www.v-moda.com



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FOUR PIECES OF TASTY EYE CANDY FROM SEATTLE

By J. Richard Roberts

PASSPORT MINI WIRELESS, BATTERY POWERED LED

In this age of quick, fast, and dirty comes something relatively compact, wireless, and battery powered from Omnisistem—the Passport MINI. With 5 15W LED (5-colors-in-one), you could say there's not a lot that's "mini" about the output. In fact, the 5-in-one colors (Red, Green, Blue, White, and Amber) are produced fantastically, without those pesky hue lines prevalent in uplighting fixtures.

The "mini" portion of the name refers to the fixtures' small stature. At almost 7" x 7" x 4.5", the Passport MINI is one of the

smallest "full-size" uplighting fixtures on the market. Even better, it's less than 6 lbs.—meaning a case of 8 fixtures including case (they are sold in sets of 8 with a rolling case) could

come in at less than 50 lbs. If you currently have wireless/battery-powered units, you know that's fairly remarkable!

In terms of functionality, the Passport MINI itself operates via IR (infrared) remote (also DMX control accepted via wired input) at the 2.4Ghz band via an included remote. And, in my experience, the unit's battery will last for around 8 hours when kept in a static scene. Of course, the more fades and color scrolls you perform, the more it impacts the expected battery life, however nothing dramatic.

As previously mentioned—the Passport MINIs are sold in sets of 8 with an awesome rolling case—meaning that they're pretty road-ready. Also to aide with setting the units up in an uplighting configuration are y-axis legs, giving the user more control as to the angle at which the light will illuminate its "canvas."

The Passport MINI is actually pretty functional, not only as an uplight, but as a truss warmer as well. In fact, most lights do not fit very well inside of 1' by 1' square trussing—however this fixture fits very well—giving yet another nod to its surname. Also in my case, I was able to sample just one light—giving me the micro view of the Passport MINI system. As I cannot speak from first hand knowledge on the system as a whole, I can only say that from my little taste I certainly want more!

STRIKER 3 LED

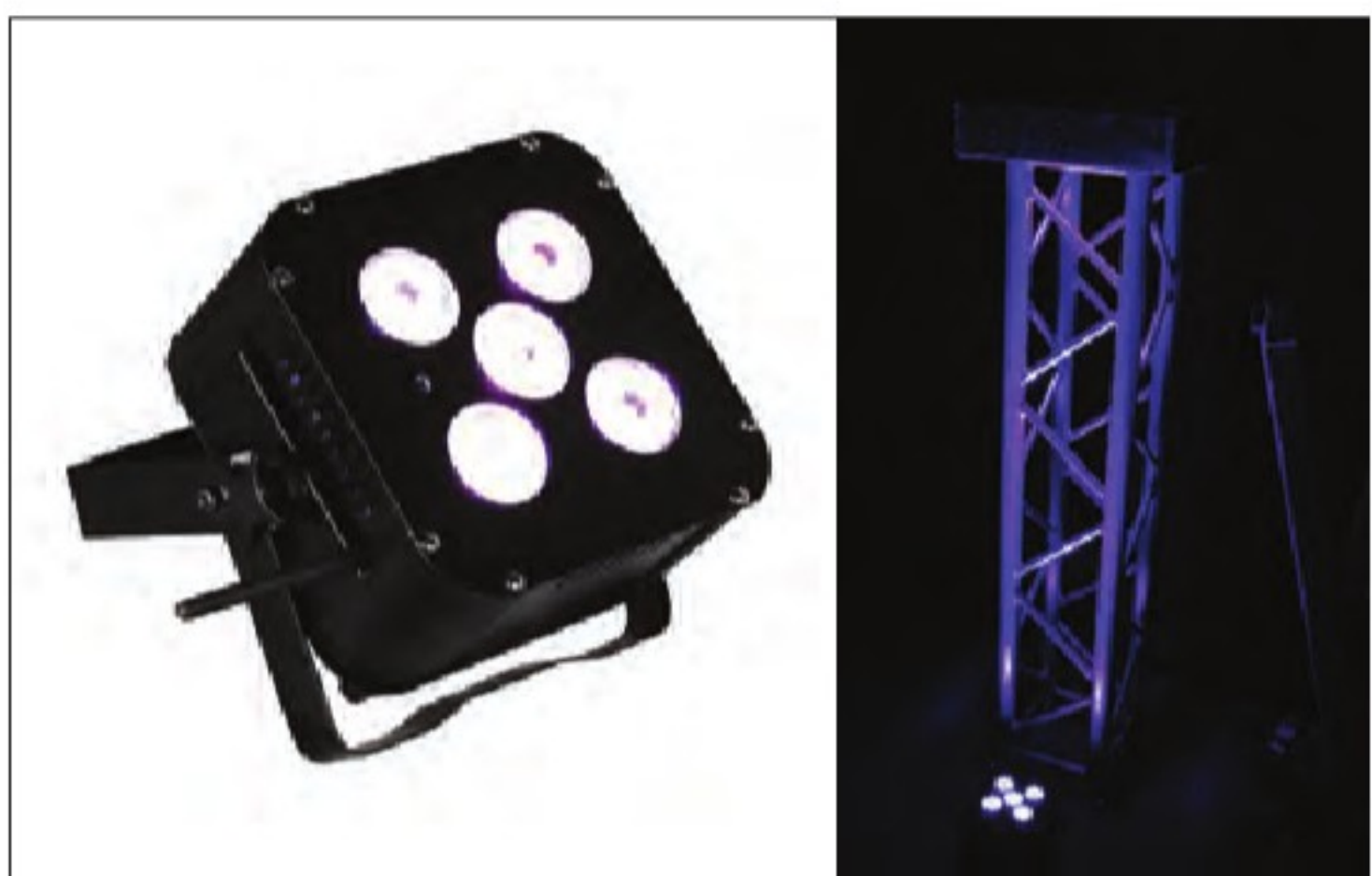
Omnisistem also recently launched the Striker 3, a 3W (x15) LED effect light that features three lenses, optional DMX control, and an effect that, when used with haze, is quite remarkable. What's more, for its fairly wide spread of effect, it boasts a very low 60W power consumption.

With that being said, the light seems to be of solid construction and ready for the abuse DJs will heap on it as both a centerpiece light or as an effect washing the walls and ceiling of a venue. Due to its small size, it can be added to most rigs without the DJ wondering where the room in the vehicle or trailer will come from.

The Striker 3 will not go down in history as "one light fits all" for all DJs. It may, however, be noted that it is a great option for sprucing up your effect lighting inventory—and it looks fantastic with multicolored sharp-edged beams in haze or fog. Striker 3 is worth looking into, especially for multi-ops that would like an identical light for all of their systems, but are worried about space when their jocks are hauling in their own vehicles.

SPARK 7 MOVING YOKE LED

What the Striker 3 lacked in the "one light fits all" category, the Spark 7 goes a long way toward achieving. For a small moving head, the key word here is OUTPUT. With (7) 4-in-1 LED pods utilizing RGBW diodes, this unit really is meant to be a part of a



larger show or used as a pair.

Moving head washes with a tight beam ratio are somewhat of a craze now, and the Spark 7 puts up strong competition to other companies' market offers. What I noticed about this unit, as compared to others, is the lack of motor and fan noise. For me, that's a big deal, as when the music isn't playing and the CEO of a company is on stage and we're doing a very slow "Hollywood premiere" effect over the crowd, I don't want even the slightest noise distracting the audience or the presenter.

As I mentioned previously, the control of the Spark 7 is also a plus. In DMX mode, of course you can control pan, tilt, and fade, but you can also select from the color palette and use the fixture's strobe feature. For those of you that still think DMX is a rapper and not a language used to control electronics, there is also a master-slave or a sound-active mode.

I think that the Spark 7 is a great way for companies to take the plunge into moving head washes without starting out with the 80-lb. behemoths, or even the far more expensive, but yet just as functional units out there. I can see using the Spark 7 in a pair on each side of the DJ rig on truss totems—for highlighting the important parts of an event, and also for making an impression during the dancing portion with their "concert-like" feel.

DJ FACADE OS-1235

DJ Facade OS-1235 is a new offering from Omnisistem designed to put the "show" back in show business. Boasting DMX control, as well as controls to manually adjust speed or effect of its lighting aspect, the DJ Facade OS-1235 is comprised of a black material with built in LEDs supported by a plastic PVC-like skeleton.

Mesmerizing is the best word that can be used to describe the facade. When I



used it for a game show event, it really supported the theme of the night, and provided the proper podium

for me to host from. In fact, I can see this facade being well-received at school dances, corporate events, and parties—where the more color and effects, the better! **MB**

www.omnisistem.com

The Questions Spin...

Was a monkey once trained to be a Mobile DJ?



Who was widely acclaimed as the world's first Mobile DJ but after his death in 2011 was exposed for his criminal life?

Will the Soho section of New York City be the future site of the Mobile DJ Museum?



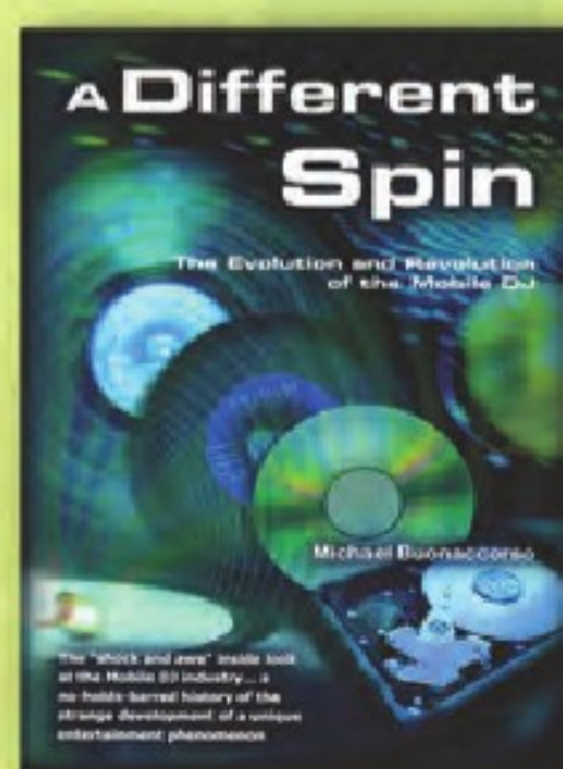
Who developed a line of DJ speakers in red, yellow, purple, and two shades of blue?

In 1997, how did the release of the motion picture *Titanic* spur a DJ craze? Or did it?



Just who was Mobile Beat's "Dr." Shock Jock" and what did he say to cause such a controversy?

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Power, Poise and Proficiency

MACKIE'S DLM SERIES COMBINES "AUDIOPHILE" WITH "MOBILE"

By Robert Lindquist (with Jamie Rio, Jake Kelly and Bill Evans)

I am often asked "So—what cool gear did you see at the _____ show? Because we are all gear heads around here at the Live2Play Network (www.l2pnet.com), most of what we see gets a high WOW factor from at least one of us. Sharing our subjective opinion is always so much more fun than the analytic, factual approach—yet that is why we do what we do, to give you some solid, factual information, some dependable info on which to rely when it is time to buy.

So, what are we currently working on?

Well, we have several items that are in some phase of the review process, one of which is a set of DLM Series loudspeakers from Mackie.

In a nutshell: The DLM 8 is a full-range box with an 8" LF woofer / 1.75" HF compression driver. The DLM 12 has a 12" LF woofer / 1.75" HF compression driver and the DLM12S is the subwoofer with a high-power 12", heat-treated woofer with 3" voice coil that can be used either of the aforementioned tops.

For power, they all utilize ultra-efficient Class-D amplification and are rated at a chest-pounding 2000W.

Recently, I had my first chance to actually use the DLMs in a live setting. It was a small, casual, Sunday afternoon reception in a tent by the lake. I took just the two subs and the two DLM8 tops

and even that was overkill.

As far as how they sound... about all I can say is, at low to middlin' volume—fine. Do they sound good loud? Can't say from personal experience yet (that's coming) but we did get a report from Jamie Rio on the West Coast who used it with a band that he had gas to spare.

What I can share now is just how easy it is to get the system balanced.

As you know, here in the new millennium (I guess it's not all that new any more) everything has a digital read out—and so do each of these loud boxes. To adjust volume, EQ, FX etc. you work a panel of buttons and then adjust with either the "+" or the "-". It's so simple, they actually put the quick start info on a card attached to the handle.

For example, to set up this system, I set the subs at 0db and selected the crossover for the DLM8 tops. On the tops, I selected the EQ for PA, which seemed to best fit the occasion. In my younger days, I probably would fussed and futzed about designing my own EQ curve, but the ones provided sounded fine.

A BRIEF ACOUSTIC PHYSICS LESSON

Now let's talk about the physics and features—we promise: no math. Think of how most speaker cabinets look.

You have a low-frequency driver and then above it a high frequency driver on a horn with—sometimes—mid-range drivers in between. Now, stop thinking about speakers.



Think about a calm pond of water and what happens when you toss in a stone. Ripples—or waves—radiate smoothly away from the point where the stone kerplunked. Now, throw in two stones. They hit in different places, likely at slightly different times and that smooth pattern of waves is no more. Now it is a chaotic mess.

A speaker acts just like one of those stones. It causes waves in the air that we perceive as sound.

When there is one, those waves are smooth and coherent.

But just like two stones cause two patterns that interfere with each others, two speakers do the same thing.

In fact, the phenomenon is called an "interference pattern" and they hold true, be the medium water, sound, or light. What Mackie has done with the DLMs is create a box where the high-frequency drive is not ABOVE the low, but behind it. The patterns from each driver combine in a predictable, non-chaotic way and the result is exceptionally clear audio that is especially well suited to any application that requires the listener to be able to hear nuances and not just brute force.

On the less science and more practical side, just as auto manufacturers are consistently working to lighten what drive for higher MPG ratings, loudspeaker makers are in a similar contest to achieve speakers that are reliable, loud, sound good, and still easy to schlep about.

Here's where Mackie has done a phenomenal job. These sub woofers weigh in at under 50 pounds. In fact, the DLM8 boxes are so light I had to keep my eye on them at all times fearing that someone—even a child—could walk off with them. And, because the top is pole mounted directly to the sub, you can leave the tripods at home.

If there was anything at all to find fault with, it is (and this is my opinion) that the back plate (especially on the DLM12) which has all the various controls and switches, is not recessed far enough. While loading the truck, I had to be extremely careful not to slide any of these boxes with that controller side down. All it would take is raised bolt or maybe a piece of gravel to potentially do some damage. I may be overstating that concern, but it would be nice to see that set a little further in.

In the coming weeks, I'll be taking these out with the DLM12 tops to some venues that really suck up the sound. We know they sound good in tent with 50 people - but how will they do when there's 200+ people in the room? We'll soon find out.

FURTHER ADVENTURES OF...

Since mid-July I've had a "serious fling" with the Mackie DLM series loudspeakers. It has become a great relationship. I've come to love their svelte look and while they may be small, they pack some serious punch.

Like any new relationship, it has not been without its rough spots. There have been a few moments when we've gotten on each other's nerves, like when I was trying to figure out (on the fly) just how the feedback reduction system worked. Or, when one of the tops decided it was nap time, mid-gig. But all of that can be chalked up to the "getting to know each other" relationship phase. And now that we have "dated" for a while it's become a very positive, speaker-user relationship. But alas, it's time to send them packing back to Woodinville.



THE GOODS

As stated previously, all of the DLM boxes sport a 2000-watt, class D power amplifier. That is a lot of power to push through an 8" or a 12" speaker. Actually, 2000 watts seems like enough to blow these speakers to pieces! To make sure that doesn't happen, Mackie has put some interesting voodoo into these speaker boxes, because they not only did not blow up but they sound fantastic.

The diminutive size of the speaker cabinets (made of impact-resistant PC-ABS plastic) means they are not much larger than the speaker itself. The full-range speakers are coaxial, which mean the high-frequency compression drivers are set in the center of the woofers. (Mackie calls it "TruSource Technology") The added benefit of this design is greatly enhanced portability: they are smaller, lighter and perform equally as well, if not better, than their more conventionally designed brethren.

INS AND OUTS

On the DLM8 and DLM12 there's a pair of inputs (XLR-1/4" combo jacks). Channel one is selectable for either a line or mic input. Channel 2 is mic only. Obviously, this was done to make the DLM8 or DLM12 perfect for use as an acoustic guitar/singer rig. Take just one of these, add a guitar, mic and stand and just about any coffee house gig could be covered. There's even a pair of phono inputs on channel 2 so an MP3 player could pump out the house music during your java break.

There's also a XLR through jack, so 2 or more units can be chained together and is selectable for either channel 1 or the mix of channels 1 and 2. The full-range boxes have 3-band EQ, 16 different audio effects, and six different speaker modes. The preamp is digital, so all the settings are accessed through a LED menu screen and buttons.

The DLM sub sounds quite amazing for a 12" woofer, and at 18" (H) x 16" (W) x 21" (D) and weighing in 48 lbs., it is still very

manageable for a single individual to carry.

The sub has a pair of XLR inputs, a pair of high pass XLR outputs, and a pair of full-range XLR outputs. There are no 1/4" or phono inputs; the assumption is that if you're using the subs, you're using a mixing board. So the simple set up is just to run out of your mixer, into the sub, and then run a second cable (per side) from the sub out to the input of the top box.

The sub's digital preamp looks similar to the one on the standard cabinets, but it only has subwoofer functions (volume, cross over frequency, delay (of the time alignment variety, not the vocal effect, and memory for the presets. As with most of these of this ilk, it is best to familiarize yourself with the menu and all features in the comfort of home so they are easily accessed and navigated during the pressure of performances.

Some serious forethought went into DLM series' settings with the realization that these speakers could be used as mains or monitors, with or without the subwoofer...and be used by DJs, bands or solo acts. There are three user programmable pre-sets, so the guitarist/singer can save his/her ultimate guitar and voice EQ and favorite delay/reverb settings, have another preset for when the speakers are used as mains, and yet another for when they're used as floor monitors (they even have a built-in kickstand so they tilt back exactly for this purpose).

The system can be time aligned if multiple speakers are used, with delays up to 300ms. You might think that time alignment is not a feature bands or DJs will typically use and that this is more

for installations at venues so that speakers placed away from the stage (i.e. mid-way in a theater) "line up" with the sound energy being projected from the speakers at the front of the stage. But you would be wrong.

They also have an on-board feedback destroyer and Smart Protect so you don't destroy your speakers with all that available power.

Judging by the way they looked when they arrived, our review speakers' virginity had been lost well before the brown truck dropped 'em at Live2Play Studio North. The shipping boxes looked like they had just endured a tornado and there were no poles or AC cables included. Conclusion: these had not come directly from Mackie. (It is not uncommon for review gear to be circulated between various publications.)

Add to that the fact that in the last six months these loudspeakers have been knocked about with great regularity in

our own extended durability/reliability test. Generally, there are no issues. However...I had the DLM's out for one of my final nights of this evaluation...Everything is set up per the normal routine,



More on Mackie's DLM Series

Read more at:

<http://www.l2pnet.com/gear/what-we-think-mackie-dlm-series-01092014#ixzz2q0v1GGAM>

Check out video at:

http://www.youtube.com/watch?feature=player_embedded&v=a101Ho7Eqh0

And More Mackie Coming...

Look for a review of another new Mackie offering, SRM Series speakers, by J. Richard Roberts, in an upcoming issue.

I power up and sound check...and...nothing. I mean absolute silence. This gig was a wedding reception in a "historic" building. As most crew, musicians and DJs know: "historic" is code for crappy load in, poor acoustics and dirty power. Anyway...

I began troubleshooting, checking all connections and settings from the board back. All seemed fine. It appeared that the problem was the speakers, but that made no sense, as there were four powered speakers and they were all on and plugged in...but only one appeared to be working.

Long story short, after swapping outlets for one side of the rig, both sides came to life. Like most modern-day loudspeakers, the digital processors in these speakers need clean and adequate power. After addressing the power issues the DLMs partied heartily through the evening. I consider this a building/electrical issue and mention it as a little tip should you encounter a similar problem.

For most of my DJ gigs, I found that the optimal placement was 10-12 feet to the right and left of the workspace with the satellite speakers on poles about 6' high and the rig as close to the wall as possible. This set-up produced a really deep rush of bass with plenty of clarity on the high end.

Aside from the extreme ease these speakers are to cart, carry and set up, the thing that impressed us most was the imaging, especially when you find those sweet spots of speaker placement for your venue. The sound is audiophile quality, on par with really top-end install systems such as you would find in a movie theater. For a portable sound system, that is quite an accomplishment. And it has everything to do with that coaxial design.

Just remember, this is not your ordinary speakers on sticks system, you'll need to take a little time to get to know the digital preamp. It may just be the start of a beautiful friendship. **MB**

www.mackie.com

A Fun, Solid Performer

GEMINI G2V OFFERS ENJOYABLE, ROAD-WORTHY CONTROL

By DJ Rob Gomez

The Gemini G2V is a professional two-channel DJ controller packed with buttons and knobs, at a low price point, and boasting a solid build. While there are always sacrifices that need to be made to achieve affordability along with functionality, let's dig in and see where this Gemini controller stands.

FIRST IMPRESSIONS

When I first got my hands on the G2V, I was impressed by how cool it looked from the pictures on the box and couldn't wait to get home and try it out.

The first thing I noticed when unboxing it was the weight and the feel of the controller. It's got a lot of heft, weighing in around 10 lbs., thanks to its all-steel body.

There are a lot of controls, but its design keeps it from feeling cluttered. If you're a Virtual DJ fan looking for a bargain, you'll almost certainly love this controller.

Setting up was very easy, using the supplied USB cable and installing Virtual DJ LE from the included CD. If you're using a MacBook Air or other computer without a CD drive, you'll definitely want to take advantage of the available Virtual DJ LE download as an alternative to the CD.

I attached the Gemini G2V to my Apple MacBook Pro via USB and was up and running in no time. A regular power supply is also included. Right now, mappings are available for Virtual DJ and possible maps are coming in the future for Traktor.

IN USE

Because of the nice size and the overall good quality of the controls, I found this a fun DJ controller to use. The jog wheels especially are excellent. I loved their weight, and the mechanical action of the top plate feels good. All the knobs are sure and smooth, the line faders have just the right tension, and the crossfader worked well.

The mixer section is designed in a clear grid structure, two decks on each side of a master volume and browse section. Each channel has a 60mm line

fader, a monitor button, a large and chunky filter knob, 3-band EQ, a gain knob and a load button.

Each channel is also given its own VU meter. The center master section has a push encoder for browsing, with a back button, and down the column is a master volume knob, a booth out knob and a cue mix knob. The front of the unit has a cue volume knob, a headphone port, a 1/4" mic in as well as mic volume and auxiliary volume knobs. The cross-fader is a standard alpha fader, but each side has two assignment buttons.

As far as deck controls, each deck has 8 "performance pads" which are large rubber buttons with a bright blue LED and 4 corresponding mode buttons (Hotcue, Autoloop, Sampler and Loop Roll); 4 FX knobs with their own buttons; a deck switch button; a shift and scratch button; a long throw 100mm pitch fader; four transport controls; and a large touch-sensitive jog wheel.

The back of the controller has XLR balanced outputs as well as unbalanced RCA for the master output, a booth output and an aux input. There's the standard USB port, a 5v DC input and a big power button. Gemini definitely gets marks for including a booth output in this package. The auxiliary input is another pleasant surprise. I'm looking forward to using this with a DVD player when I gig parties that require a video setup like outdoor theater.

HOW DOES IT SOUND?

The G2V's sound was crisp and clear at all volumes and I experienced no latency.

The performance pads were my favorite, I loved what I could do with them and the sound produced was very good.

The mic input was fine for basic talk-over stuff and the aux in was a nice addition. The interface sounds fine and is exactly what I would expect in almost any DJ controller.

My testing was conducted using two RCF 12" powered speakers.



FINAL THOUGHTS

The design is very clean and it avoids feeling cluttered while still having a large host of controls. The audio interface is crisp and clean, and the booth out and mic in are great.

The Gemini G2V is an affordable, hefty controller that feels like it can take a beating, and will definitely get the job done. As a young DJ with a limited budget for new gear, this is a very nice DJ controller that I would look forward to using anytime. **MB**

www.geminisound.com

Sweet Spot Client Profiling

NARROWING THE FOCUS TO OPTIMIZE REVENUE AND PROFITS

By John Stiernberg

Happy New Year! It's been four years (January 2010) since we last talked about profiling and targeting your "sweet spot" clients. Why bring it up again? Because 1) things have changed and 2) rifle-shot focus is generally a better approach to generating new business.

Whether you have a marketing plan or not, you likely have a feel for the kind of audience that you like to perform for and the kinds of clients that you like to work for. But do your prospective clients have what it takes to satisfy your creative and business needs (beyond a checkbook and a date to fill)? Do you organize your promotional efforts to go after more of the dates that you would rather be doing? This article takes a look at how to create prospective client profiles and suggests three action tips for optimizing revenue generation and profits.

WHAT IS CLIENT PROFILING?

As we've seen on so many television shows and in movies, police profilers look for behavioral patterns and use them to predict a criminal's next move. They also use profiling techniques to rule out innocent suspects. There is a similarity in business, including the business of mobile entertainment. Your past gigs and clients can be analyzed to see what they have in common that works—or doesn't work—for you and your business in terms of fit with your plan and objectives. Here's our definition of client profiling.

Profiling is the art and science of analyzing the charac-

teristics of a great client and using that information to look for more (great clients). In addition, the opposite or parallel characteristics define the nonviable client.

To start, here are six key attributes of any mobile entertainment client:

1. Type of event (club, wedding, anniversary party, corporate event, municipal event, etc.)
2. Frequency (one time only vs. recurring or residency)
3. Budget (specify your range of acceptable fees)
4. Size of audience (to determine if your sound and lighting system can handle the crowd)
5. Geographical location (determine if it is within your trade area and/or will the client pay enough for travel, lodging, etc.)
6. Promotional value (how this will look on your client roster, website, or Facebook fan page). This is the subjective "cool factor" that may influence the type of gigs that you go after.

You may have additional criteria too, but this is a good start.

YOUR SWEET SPOT—TARGETING THE BEST GIGS

We've all played great gigs and regrettable gigs. The great ones are in our "sweet spot" in terms of audience response, appropriateness of the venue, amenities (catered meals, etc.), and of course fees. The bad ones leave you asking yourself, "Why did I



*John Stiernberg is founder and principal consultant with Stiernberg Consulting (www.stiernberg.com). John has over 25 years experience in the music and entertainment technology field, and currently works with audio and music companies and others on strategic planning and market development. His book *Succeeding In Music: Business Chops for Performers and Songwriters* is published by Hal Leonard Books. Contact John via e-mail at john@stiernberg.com, or on LinkedIn and Facebook. Follow him at <http://twitter.com/JohnStiernberg>.*

just do that?"

How do you control the mix and book more sweet spot dates? Profiling is a key element in the answer to this question. Go after the clients and engagements that meet your profile, as opposed to settling for whatever comes to you. If you target the clients you want, you are much more likely to work a higher percentage of great gigs.

Sound simple? Yes, it's a simple concept, but one that many DJ's ignore or avoid. The most successful use it all the time. They fill their calendars with bookings that pay well and optimize their brand, promotional tools, and team infrastructure.

HOW TO USE CLIENT PROFILES AS THE BASIS FOR PROMOTION

The process of writing down your "sweet spot" client profile is creatively liberating and has upside commercial benefits (read as "higher revenue and profits"). Here are three action tips for profiling and targeting your way to better jobs.

Action Tip 1. Create three client profiles. Use the Six Attributes above as a template. Write down brief descriptions of three types of clients: Ideal, Acceptable, and Non-viable. Note the differences. That will give you clarity as well as a basis for Tips 2 and 3. Note: If you do this in Excel, you can easily compare and analyze.

Action Tip 2. Analyze and code your past clients relative to the three profiles. I suggest that you create another Excel

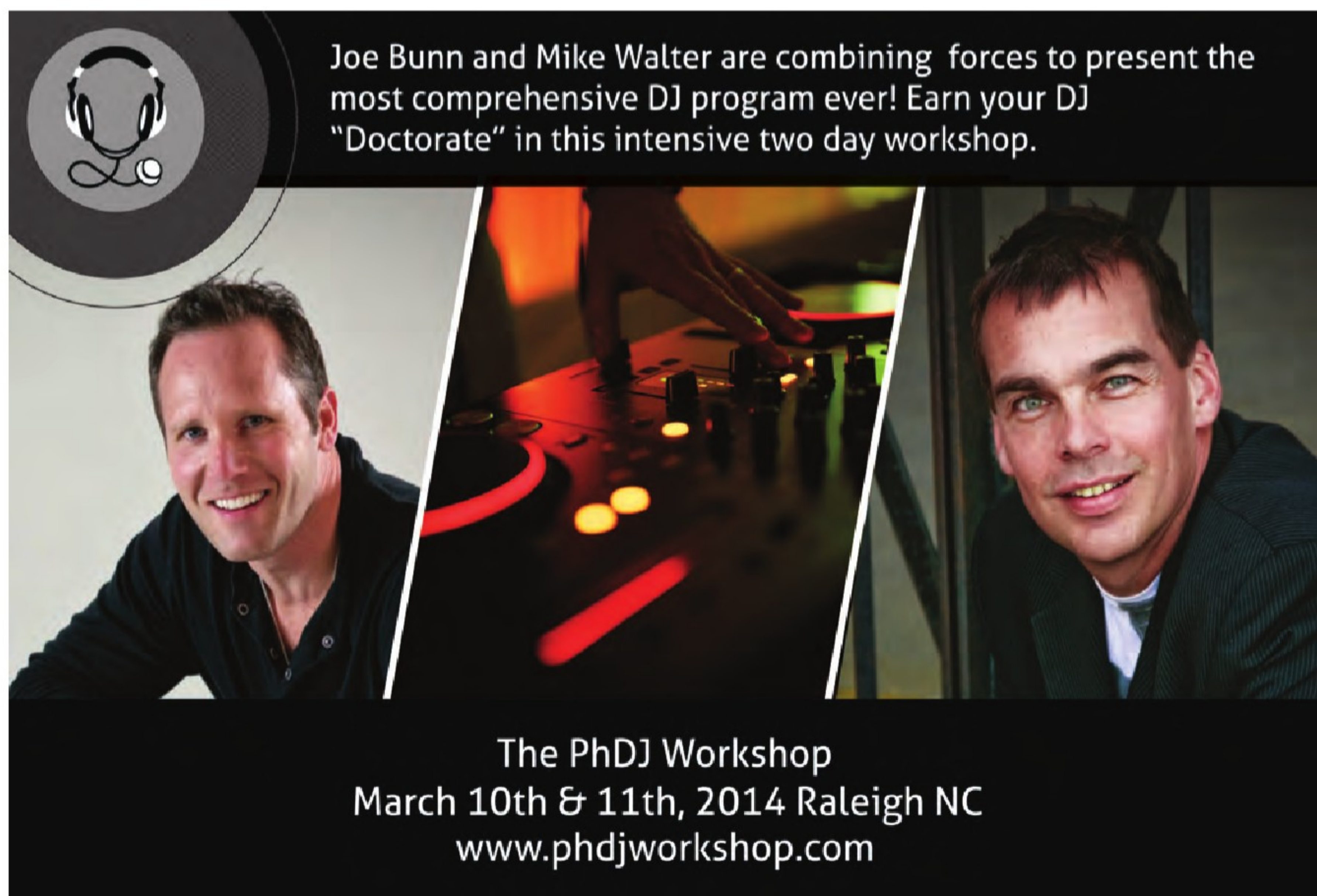
worksheet in the same workbook, list all your gigs for the past year, and code them I (ideal), A (acceptable), or N (nonviable). What characteristics do the Ideal clients have in common? Where can you find more like that? How can you avoid (or at least minimize) dealing with the Nonviable clients? What were the sources of referrals in all cases (note in another column in the spreadsheet?

Action Tip 3: Build your promotion plan around your Ideal and Acceptable profiles. Find out how many viable prospects in each category there are in your market area, and determine how they make decisions about hiring entertainment. Armed with that knowledge, you can plan how to get your brand message to them the most effectively.

HERE'S THE POINT...

Too many mobile entertainers scramble for work and take any gig that comes along. That often leads to burnout, bitterness, and financial problems. Sound familiar? Hopefully it reminds you of your competitors and not yourself. In any case, the recommended approach is to go after the clients that you really want—the ones in your sweet spot. Remember to complete the Action Tips in sequence: 1) create three profiles, 2) code and analyze your past clients, and 3) build a promotion plan that targets your ideal client profile.

Next issue we'll talk about rising above the noise level to reach your target clients. In the meantime, best wishes for big success in 2014! **MB**



The advertisement features a dark background with a circular logo in the top left corner containing a stylized DJ head with headphones. The main text is white and reads: "Joe Bunn and Mike Walter are combining forces to present the most comprehensive DJ program ever! Earn your DJ 'Doctorate' in this intensive two day workshop." Below the text are three images: a portrait of Joe Bunn on the left, a close-up of a DJ's hands on a turntable in the center, and a portrait of Mike Walter on the right. At the bottom, the text reads: "The PhDJ Workshop", "March 10th & 11th, 2014 Raleigh NC", and "www.phdjworkshop.com".

Practice Makes Perfect

MULTI-OP OWNERS MUST LEAD BY EXAMPLE

By Big Daddy Walker

When I started to write this article I recalled an article I read about Michael Jordan back in 2009 written by Melissa Isaacson with ESPN Sports titled Play Hard, Practice Harder. Melissa discussed how Michael Jordan would practice with such intensity he made everyone around him pick up their game and helped improve them through his own hard work. The article went on to talk about Michael being the ultimate entertainer knowing that every game he played, people had purchased their tickets to watch him play, and regardless of how he felt that day he had to bring his A game. This was made much easier by his practice regime that treated every game as if it was a championship.

As the owner of your multi-op business you are the leader of your organization and your employees are going to follow your lead. They are going to compete to be as hard or harder than their leader, as long as you give them something to strive for. The only way to do this is to know your music and treat every event that you DJ like it is the biggest event you have ever played.

Practice is everything.
– Periander
 (Often misquoted as
"Practice makes perfect.")

When my team members show up at an event I am playing, I am thrilled because I know they are listening to what I am playing, and watching how I am leading the crowd. I enjoy finding obscure music while also playing the favorites of the guests. I enjoy being asked who sings a specific song by the guests and my team members this shows their engagement in the event.

I share with my team members on a consistent basis that when you can make a small crowd dance you can handle a larger crowd with ease. Because of our business model we also play in small sports bar in the suburbs, during the middle of the week many times produces small crowds early in the evening and this is

a good time to try new music and develop your mic work. As the bar fills up and alcohol takes over, your job becomes easier if you know how to read your crowd and build the energy properly. This skill set will only become possible by knowing your music library inside and out and practicing like you are playing for the largest show in your career, every time you are at an event. Your next possible client is in that crowd at every event you play and you



need to treat each event accordingly. If you give a half-hearted attempt this is what your prospective client will see. And no one wants to hire someone that does anything half-way. This is when you are able to build your value as a company and a performer.

If you are going to build a quality organization the quality has to start from the top. If you the multi-op owner are weak on any skills you are asking your team members to improve in then you must fix yourself first. Leadership isn't about what you say but what you do. How you perform the craft that you are offering and training your employees to provide, determines the direction of your entire organization. Leaders: If you are spending more time managing then doing what you love (which I hope is the music) then re-evaluate the direction of your company. The further from your craft you fall the further off course your company will become. I stress passion to my team members every meeting and when they see me they know I am passionate about the service level that our company offers. Most importantly I am passionate about the music and about my client. If I am not providing exactly what my client needs me to provide then they don't need me. And my value has been compromised.

So how important is practice? Practice is what will make you confident in what your value to your clients should be. If you aren't charging what you think you are worth than maybe you need to evaluate your practice and your passion levels. When both of these are at the level a professional should maintain your confidence to ask for the value you bring to the table will not be an issue. Practice in the long run equals the pay that you will receive in your market. If you want a raise step up your practice level and you will increase your pay level.

Music is the key! **MB**



Among many honors, Cincinnati's Big Daddy Walker (a.k.a. Allen L. Walker) has been chosen Best of Weddings four times at The Knot, and is a three-time winner of Wedding Wire's Bride's choice award. He strongly believes that a DJ should not only provide entertainment but also create memories that are cherished for life.

How to Become a Wedding Venue's #1 Preferred DJ

By Stephanie Padovani

The first business the bride or groom books for the wedding is usually the venue. This means that the venue immediately has red-hot referrals to offer for every other service the couple is going to need. Yep, being on that preferred DJ list is awfully enticing.

Of course, every other DJ in your market knows where their bread can be buttered, too, which means there's a long list of entertainers clamoring for a spot on the coveted Preferred DJ List.

Never fear; there is a way in. With a little patience and persistence, these strategies will help you secure a spot as the venue's #1 recommended DJ.

1) TARGET THE RIGHT VENUES

When it comes to getting on the preferred vendor list, not just any venue will do. Skip the locations that charge you for referrals or have a "pay to play" arrangement. You also shouldn't waste your networking efforts on locations that don't do a lot of wedding business, because they simply won't have the referrals to give.

Target three locations in your area that:

- Host more than 25 weddings per year.
- Work with the type of clients you'd like to attract.
- Are places you love to work.

You can use these strategies with every venue, but targeting your "most wanted" list allows you to focus your energy where it has the most benefit.

2) DEMONSTRATE OUTSTANDING COMMUNICATION WITH THE VENUE BEFORE, DURING AND AFTER THE EVENT

When you're working at a venue, consider yourself a guest in their home. In order to be a good guest, learn the rules of the house and communicate exactly what you'll be doing so that you're both on the same page.

If you're already doing this, great! Unfortunately, most DJs fall short, and all of us have areas where we can improve.

Before the wedding – Call the venue's event coordinator and confirm all the details: date, time, location. Find out who will be working the event and ask about parking, load-in and overtime policies. Follow up your call with an email reconfirming what you discussed and providing your contact information.

At the wedding – Provide the event coordinator with an itinerary of events and work with their needs to make sure everything goes smoothly. Compromise and be flexible wherever necessary; remember that you are a guest in their house.

After the wedding – Follow up with a personal letter to thank them for helping to create an amazing experience for your couple. Mention a personal detail or two from the wedding so that they remember you.

Continue to nurture the relationship with regular communications, visits and gifts throughout the year. Don't forget this step! It takes time to turn this relationship into referrals.

3) PROMOTE THE VENUE ON YOUR BLOG

The quickest way to get a venue to promote you is to promote them in the process. Write a blog post about the venue or featuring a wedding at their location. Be sure to talk about the amazing job the venue did and link to their website.

Once your blog post is published, email the venue the link, thank them again, and encourage them to like, share and comment on your post. Take it to the next level: Print and frame your blog post and give it to them as a gift.

If you do a good job showcasing that venue, they will return the favor.

4) PROMOTE THE VENUE ON FACEBOOK

"Like" the Facebook business pages of the venues in your local market. "Friend" the owners and staff. Then spend 15 minutes each day liking, commenting and sharing their posts.

Steve Moody, master networker at Steve Moody's Entertainment Connection, recommends creating special friend and page lists for your venue network. This makes it easy to comment and respond to the venue's posts right in your newsfeed.

This is a powerful way to build relationships, stay top-of-mind with venues, and earn referrals in the off-season.

4) FIND OTHER WAYS TO HELP YOUR TARGET VENUES

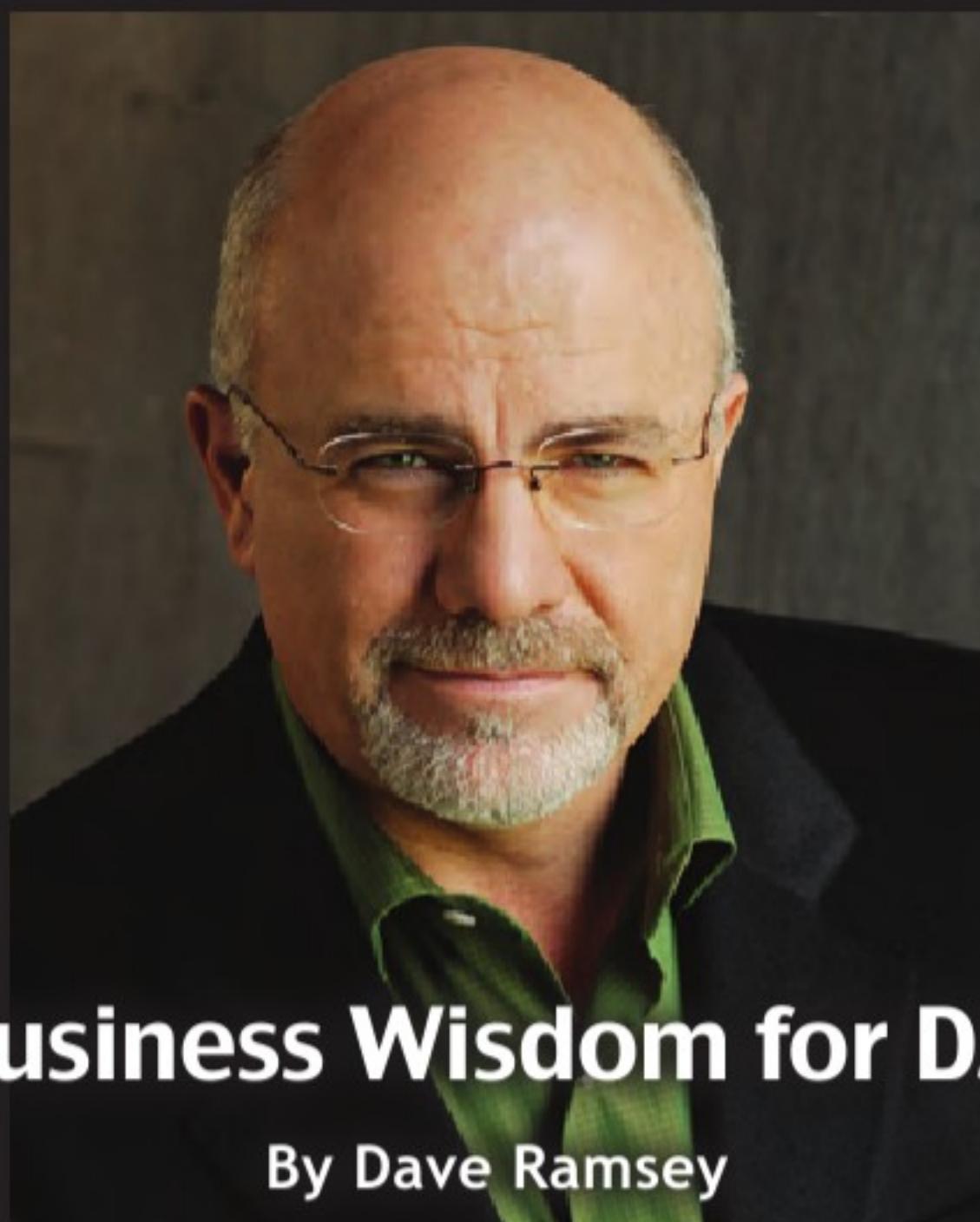
You have dozens of skills, resources and connections. Share them with venues to earn their trust and referrals.

Just a few of the ways we've helped venues over the years: providing free entertainment for venue tastings, training staff to use Wordpress, introducing them to journalist contacts. In every case, the help we've given has come back to us in ways that directly and indirectly contributed to our bottom line.

It can be discouraging when you're the new kid trying to get added to the preferred vendor list. It does take time and energy to build lasting relationships with venues; but it's worth the effort because just a single relationship can send literally thousands of dollars in referrals your way. **MB**



Stephanie Padovani and her husband, Jeff are the dynamic husband-wife duo behind Book More Brides, the #1 online resource for transformational marketing strategies for the wedding industry. Visit BookMoreBrides.com/mobilebeat to learn more free, cheap and effective wedding marketing strategies.



Business Wisdom for DJs

By Dave Ramsey

Control the Overhead

Dear Dave,

I own a small business, and I'm having trouble scaling up while keeping expenses down. Do you have any advice for me?

- Josh

Dear Josh,

There are two types of expenses: fixed and variable. Variable expenses rise as the volume and size of your business grows. A good example of this would be shipping. The more stuff you move, the higher your shipping bill. Fixed expenses are there regardless of your income. Rent is a fixed expense. The amount doesn't change, and you have to pay it whether you're making money or not.

The best advice I can give you in a scenario like this is to take a deep breath, and accept the fact that you need to slow down and grow slowly and steadily. If you let expenses get out of hand you'll be chasing them and playing catch up for the life of your business. Overhead kills businesses, Josh. It's the death knell.

- Dave

Time to Collect

Dear Dave,

I have a small business doing work on houses. We have lots of repeat business, but sometimes people don't pay and we have to drop them as customers. Do you have any advice for avoiding these situations?

- Steve

Dear Steve,

Virtually every small-business owner runs into this problem. The truth is collecting isn't a customer problem; it's a sales problem on the part of the business.

When we sell advertising for my radio show then have trouble collecting, it means we sold the account improperly. Now, what is a properly sold account? A properly sold account is one in which we approached a qualified customer who had money, and the relationship was constructed in such a way that they realized from the beginning paying us on time was an —important— even vital—part of the relationship.

When we sit down with potential advertisers, we make it clear that we will bill them exactly on the 25th of the month. We also stress that we expect to be paid within five days. If we don't have your payment by the first of the next month, you'll be getting a phone call. Then, if you don't respond to the call by the 15th, you won't advertise with us ever again.

That may sound harsh, but I believe a thorough understanding is essential in all business transactions. It keeps things professional and eliminates a lot of unnecessary stress for you, your team and your bottom line!

- Dave

Mobile Beat Notes

From MB Editors: Collecting the check - For DJ companies that usually get partial payment with a contract upfront and collect the balance at the event this is a bit different, but the client needs to know when the confirmation call that week is made by the salesperson what is due, and the DJ's job is simply to collect it and deliver back to the office. MB

Dave Ramsey is America's trusted voice on money and business. He's authored four New York Times best-selling books: **Financial Peace**, **More Than Enough**, **The Total Money Makeover** and **EntreLeadership**.

The Dave Ramsey Show is heard by more than 6 million listeners each week on more than 500 radio stations. Follow Dave on Twitter at @DaveRamsey and on the web at www.daveramsey.com.

Still Making Resolutions?

TAKE PRACTICAL STEPS TO BUILD YOUR RESOLVE

By Jeffrey Gitomer

Holy frijoles, 2013 is almost over! How did you do? How did those resolutions and goals you made at the end of last year work out?

Think about the word resolution—the root word is resolve. What was your 2013 resolve? What got in the way of achievement?

Personally, I am against traditional resolutions and goals.

And if my thinking bugs you, don't be too concerned, you'll soon be receiving a barrage of offers from various "experts" encouraging you to achieve goals this year and have your "best year ever"—the very same goals you didn't achieve last year.

Most resolutions and goals set for the New Year are never achieved. Reason? They're set emotionally and they're set without an understanding of the circumstances around the goal. Better stated: Your circumstances.

For your 2014 (and all years to come) I have created an easy-to-understand, "achievement opportunity" formula. Once you read it, and a few of the details, you will at once see where your achievement opportunities are, how they may fit into your life, and how you can use this formula to make this coming year a raging success.

Here's my formula: Situation + Opportunity + Objective + Why + Plan + Intentions + Responsibility = Favorable Outcome.

STOP BEFORE YOU START: Don't make any resolutions for the future until you have defined your present situation.

IDENTIFY YOUR BIG PICTURE: What's going on in your life and your career right now? What's going on with your family, your money, your health, and your happiness? Will your present situation help you achieve and encourage you to achieve? Or will it be a barrier to achievement? What are you seeking to accomplish in 2014 and what is your real resolve to make it happen?

WHAT CAN BE? Identify, in writing, your opportunities. Think about the opportunities that might change or enhance your present situation. What triggers are you hoping to pull this year? What mountains are you hoping to climb? What hurdles are you looking to leap over (without knocking them down)?

Look for opportunities in places you may not be thinking about:

- Key relationships
- New social media strategies
- Trends in your business
- Technology shifts
- Apps
- Blogging

I think it's also important to separate family opportunities from business and career opportunities. Make sure you have a list for both.

Once you know where you are (situation), and you have identified how you can get from here to there (opportunity), then I recommend you make a 90-day game plan to achieve at least ONE of your opportunities. Not a goal, an opportunity. January, February, March. Document why you want it, what you have to do to make it happen, and what you're hoping the outcome of that plan will be.

Here are some details of the achievement plan and process:

- Describe WHAT the opportunity is, the OBJECTIVE that the opportunity creates, and WHY you want to take advantage of it and/or achieve it.
- A NOTE ABOUT YOUR "WHY": All too often "why" you want something is left at a superficial level. "To make more money" or "to support my family" or "to grow my career"—those are "surface whys" and may not provide enough incentive to achieve. Once you identify the surface why, ask yourself why again and again until the real why appears. "Why do I want to make more money?" "Why do I want to support my family?" "Why do I want to grow my career?" Second and third levels of "why" will provide the real incentive to achieve. Try it. You'll be amazed at your own answers.
- Write a brief, 90-day plan of action. It can be a few short paragraphs or even bullet points. Writing the plan helps clarify your thinking, and solidify your determination to take action.
- List and describe your DAILY INTENTIONS. What do you plan to do every day to make this opportunity to achieve a reality? Beyond resolution, it's your resolve combined with your hard work.
- Figure out the DAILY DOSE. What do you have to do each day to keep the momentum rolling?
- Come to the realization that in order to achieve, you must take total RESPONSIBILITY for the actions, the results, and the outcome.
- Describe the OUTCOME in more detail than you described your 90-day plan. Make sure the "after achievement" is clear.

And then the hard part: Do it!

Here's my formula again—try it, it works:

Situation + Opportunity + Objective + Why + Plan + Intentions + Responsibility = Favorable Outcome

Follow my formula and my concepts, and you'll take your achievement to a new level—a success level you've never attained before. I hope you do. **MB**

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Jeffrey Gitomer is the author of twelve best-selling books, including *The Sales Bible* and *The Little Red Book of Selling*. His latest book is *21.5 Unbreakable Laws of Selling*. For book tour dates and information about training and seminars, visit www.gitomer.com and www.gitomervt.com or email Jeffrey personally at salesman@gitomer.com.

Mobile Beat

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Talking Tech



DETAILS ON
PAGE 22

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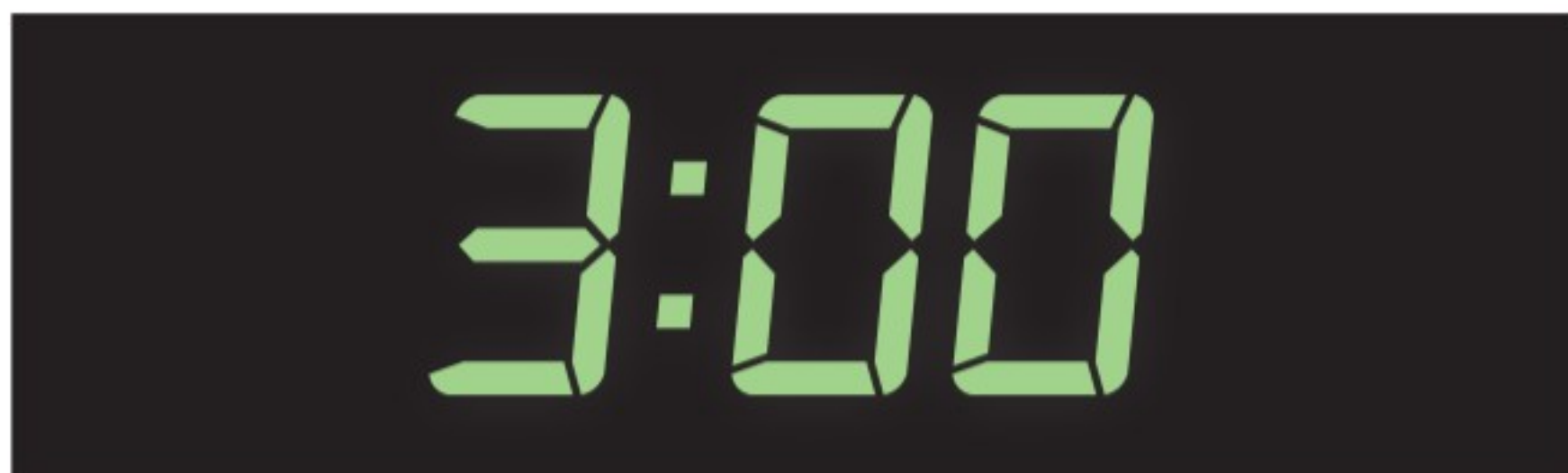
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Tell Me What You Do

GET READY FOR THE THREE-MINUTE DRILL

By Jason Weldon



If I gave you three minutes to stand in front of a group of bankers or investors and talk about what you do so they could possibly give you a loan, how would you do? What would your presentation be like? Would they be able to understand what it is that you do, who you do it for, why you are the best person to do it and how you plan on growing using their money? All within three minutes?

With the New Year upon us, we tend to think about new goals and new ideas to jump-start our business. We want to try all sorts of things to really make this year stand out, but when the foundation of what you do can't be explained in a compelling, efficient and effective way, what good is trying to do new things when the core components aren't even on solid footing?

Before you get started on all the new ideas, take some time to go backwards and work on your "identity statement." This statement should say exactly what you do in a compelling, efficient and effective way. You might be surprised at how hard this actually is. Many of you can say what it is that you do to yourself, but when you are in front of a group of people who don't know you and you need to be efficient, it can get pretty tense.

One of the best ways to see this in action is to watch the popular business "reality" show, *Shark Tank*. Every week you see people going before the investors with the hopes of getting some money to help grow their company. And the first thing out of each of their mouths is their identity statement. And it better be a good one! How would you do if you had to go on *Shark Tank* right now and tell them about you? How compelling, efficient and effective would you be to a room full of strangers?

So for the New Year, work on a great identity statement that gets you excited and your potential customers excited to do business with you! Here are some pointers for what should be included in your pitch:

- Who you are, what your business's name is
- The service you offer and your intended customers
- The "compelling need" that you address (this is a big one!)
- Why are you doing this
- What you want out of the venture
- How you plan on exiting from the business
- How the business operates and how it will make money

- The competitive advantages that you have

As you answer each one, make sure you keep in mind that you need to be efficient. You don't want to ramble on and on about one particular point. Remember, you need to keep this to less than three minutes. It also won't help keep the attention of the people you are talking to. Learn to get your point across quickly. If you keep each of the above topics to 2-3 sentences, staying under three minutes will be no sweat. This exercise in efficiency will be one of the toughest things you have to accomplish.

Being effective is another key area. Are your answers getting the point across to your listeners? You can talk all you want, but if the receiver doesn't actually understand what you are saying, they will doze off and be completely uninterested. Use your words wisely and make sure to drive your message home.

And lastly, you need to be compelling. People need to see your enthusiasm, your passion and your love for what you do. Your body language should shout out to them that you truly believe this opportunity is a great one and they would be foolish to not use your services or invest in you. You need to deliver your efficient and effective speech in a way that tells a story, so that your audience gets it, and wants to buy in. If being efficient and effective are the mature part of the statement, then compelling is the "cool" part. Hey DJ, this should be the part that comes easy to you! Just remember, there is a fine line between "cool" and "cocky."

Once you have what you think is a good statement written down, memorize it. There should be no need for flash cards or reading from a paper. This is your business, you know it well. Speak from your heart. And once you have it memorized, you need to record yourself giving your presentation. This is the best way to see what you actually look like giving it. Use this as a way to tidy up the parts you don't like and add to the parts you do like. And just like that, you have your identity statement.

From now on, this is what you say when you are in a professional situation and people ask more deeply about what it is that you do. And as much as I love having a statement like this to use in those situations, I love it more because of the work that has to go into creating this statement. A good statement is going to take a couple of weeks to create. It will take time to think about the answers to those questions. It won't be easy, but it will be so worth it when you are done. You not only will be able to effectively, efficiently and compellingly tell people what you do, but you will also have new clarity for yourself about why you're doing what you're doing. And that knowledge is the most important thing you can have.

Here's to a great 2014! **MB**

Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.





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